RANDOLPH MACON WOMAN'S COLLEGE

DEPARTMENT OF ART

LYNCHBURG VIRGINIA

June 1, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear Mrs. Halbert:

Thank you for both letters and for searching for a work to suit our needs.

I realize that Feininger is out of the question at the price we can pay now.

This photograph of the Demuth pleases me very much. Please send it on approval. The donor's taste is so conservative that I doubt whether she would "see" this through the photograph, but with the color of the original, it may make the right impression.

Thank you for your help. I am staying in town for the month of June anyway, so can see this matter through, there not being anyone elsa here to work on it with the donor. I assume that you will be on hand for a time also.

Sincerely,

Mary F. Williams

Chairman

cases there are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C O P Y (orig. sent on post card)

June 11, 1963

Mr. George N. Caylor R.R. #1 Washington Crossing, Penna.

Dear Mr. Caylor:

I have just discovered that your letter of 5/31/63 was inadvertently mislaid and that I obviously missed your visit on June 5th or 7th.

Although I was not disinterested in the Chaim Gross - I would like to see the Weber in the event that you have not as yet disposed of it.

In any event I regret that I am so late in answering your letter.

Sincerely,



Hopkins Center

DARTMOUTH COLLEGE . HANOVER . NEW HAMPSHIRE

CHURCHILL PLATHED Director of Galleries TRUMAN H. BRACKETT, JR. Assistant Director of Galleries ELLEN MARY JONES Curator

June 3, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Mr. James Lebron of New York is trucking works of art to us here in Hanover this week. We expect to include on his return trip to New York--depending upon the size of his van--the following works of art which you lent us for our exhibition on RELIGION AND THE CONTEMPORARY ARTS:

PIETA by William Zorach	Bronze
HEAD OF MOSES by William Zorach	Bronze
GARGOYLES IN FLAMES by Abraham Rattner	Oil
GARGOYLES #3, PARIS by Abraham Rattner	Oil
JOB #9 by Abraham Rattner	Oil
LINES AND FORMS OF COMMUNION by	Gouache
Marrie Braderson	

We expect that Mr. Lebron will deliver these on June 6th or June 7th. If by any chance all of these items will not fit into the van, we shall notify you of the date of shipment of the remaining items as soon as possible.

Sincerely,

Ellen Mary Jones, Curator

EMJ:BT

June 4, 1963

Mr. Donald Gallup Yale University Gallery New Haven, Connecticut

Dear Mr. Gallups

In an effort to bring our record books up to date as completely as possible I am writing to ascertain whether you would consider lending me duplicate copies of catalogues referring to exhibitions in the various galleries headed by Alfred Stieglitz during the thirty odd years of his extraordinary activities. Doris Bry advises me that not only did O'Keeffe send you a complete file of these catalogues, etc., but that a number of boxes full of duplicates were also forwarded to the Yale University Library.

The gallery closes for the summer on June 28th, and as usual I will spend a good part of my two months vacation at my home in Newtown, Connecticut where I can devote myself to archives and other painstaking work which requires relaxed concentration. If the material would be available for me it could be sent there and recorded in a relatively short time. Subsequently it can be returned in toto to you unless some of it is surplus.

I look forward to your reply in the affirmative. Best regards.

Sincerely.

EGH:1k

June 17, 1963

Mrs. Betty Greenstain 411 East 53rd Street New York 22, New York

Tear Betty:

I have studied the list of paintings and sculpture you sent me and am rather astonished that the majority of the dealers would not repurchase them outright - as we do.

My first suggestion would be to try Gene Thaw at E.V. Thaw & Co., 50 Tast 78th Street. Since he does not concentrate in any specific group of artists and is interested chiefly in non-Americane, I would call on him with a group of photographs for his consideration. The list I am returning has red dots preceding the names.

Figure 1 to follow.

Under the circumstances I guess you will have to resort to Parke Bernet. However, I would not permit the use of your name on their catalogue cover and would solit the group so that all the works were not in a single sale. The first results will make it easier for you to plan your future activities. I wish I could be more helpful but I realize what a difficult problem it is today to dispose of a group of works of art in one fell swoop. Let me know how you make out and perhaps early in the fall I might get a hot idea. Drop in before June 28th when I am leaving the City and gallery for a much needed vacation.

My very best regards.

Sincerely,

EGH:1k

surchasee is living, it can be assumed that the information rior to publishing information regarding sales transactions, essenthant are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or my be published 60 years after the date of sale.

WATER STATE OF THE PARTY OF THE

THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

June 14, 1963

Dear Edith,

I am enclosing the usual loan form, in duplicate for Georgia O'Keeffe's "It was Yellow and Pink, III". I would appreciate your arranging to have it filled out and send one copy to me in Houston. The Irish Exhibition of Living Art will of course be responsible for all costs of packing and shipping and shall insure the loan from wall to wall as of June 25th. I have assured the Irish Exhibition of Living Art that the shipment would get off July 1st. For this reason I will ask Budworth & Son to arrange for its pickup sufficiently in advance of that date.

I am very grateful to you for lending this to us for the Dublin show. I assume that the work is for sale should some Irish maecenas find a double attraction in the name and the work?

Again, meny thanks,

Sincerely,

Miss Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

JJS:gmcc enclosure

THE FORD FOUNDATION 477 MADISON AVENUE

NEW YORK 22, N. Y.

AND THE ARTS

June 18, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

I appreciate very much your asking me to join with others at the special preview of the new television series on American artists, but I have a previous engagement Wednesday aftermoon and evening. I regret that I shall not be able to attend.

Sincerely yours,

W. McNeil Lowry Director

ART IN AMERICA

635 MADISON AVENUE NEW YORK 22, N.Y.

June 19, 1963

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Book Review CLEVE GRAY

Photography
BEAUMONT NEWHALL

JAMES THRALL SOBY GOUDON WASHBURN ALICE WINGHESTER CASL ZICROSSER

Gallery Editor
DOROTHY GEES SECRIES

Students' Page 18MA SIMONTON BLACK Dear Edith,

Assume Gaylor catalogs returned to you safely. I would like to quote from them in our article, as think your appraisal of his style the best thing that could be written about him then or now.

Also hope you could write a few sentences about your recollection of him as a person to go along with this. If you come across anything else on him in your files would be most interested, but deadline is July 15th.

Look forward to your article on the two problems of damaged art and easy replacement with fakes - with photographs of paired originals and fakes if you have any. Thought it most amusing that the fakes Marins, Kunyioshis etc. were being brought to you by the dozens, and that you sent the Feiningers to Marian Willard etc. Suggest for length of article 1500 - 2000 words our usual fee \$100.00.

Jean Jean

I for one will no longer send anything to exhibitions, much as I like to cooperate and also to help promote the artist by having his work shown around the country.

This is not written in anger but in anguish and so - cheeria. The William was regarded to the contract of th 176,17 out for markety in edge Sincerely, The to the party of SERBIT, DO GRAND OF WHAT TO SEE GODD DO SEE OF CAST OF AT THE DESIGNATION OF A SERBIT OF A SERBIT OF was the analysis of the parties of the first production of the confidence of the con I have be not been applied to the production of the property with the world. Daigner and the Daigney And The Control of the State of the Control of the Contro programme and the second of ting principal agency along the control of the cont position and provide the providence of the provi Market Committee your reports with your proventients of the company of the control of the transfer of the resulting and the second the control party of the process of the control of t කුරුණක් කොරු දැන්න වන දක්වේ දින්න කිරීමට වන දින්නුමේ පතුන් කුරුණි Special Company of the Second the state of the engineer of the sug happened to the of the engine for

Thenk you for sending the Resnett as promptly as wou did.

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Push bush !

Mr. Peter Policek, irredtor an state federation of trus hi lank federations hear fork it, h. I.

part 36: 17:02

both artist and purchaser involved. If it cannot be inhed after a reasonable search whether an artist or user is living, it can be assumed that the information to published 60 years after the date of sale.

June 10, 1963

Mr. and Mrs. Stephen A. Stone 180 Flgin Street Newton Centre 59, Massachusetts

Dear Mr. and Mrs. Stone:

The Max Weber exhibition was extended by popular demand and requests by visiting museum directors. Your pastel, AFTERWOON REPAST is being packed today for shipment during this week. Would you be kind enough to place this picture under your insurance policy.

We would appreciate if you return the enclosed receipt form, duly signed, after you receive your pastel.

Sincerely yours,

Jerome A. Donson Associate Lirector

JADt1k

rior to publishing information regarding sales transactions, measurement are responsible for obtaining written permission can both south and purchaser involved. If it cannot be also harden a remannable search whether an artist or archaser is living, it can be assumed that the information by be published 60 years after the date of sale.

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PUBLIC SERVICE COMMISSION CERTIFICATE & NYC 824

June 18, 1965

Downtown Gallery Mrs. Edith G. Helpert 32 E. 51st St. New York 22, N.Y.

Dear Mrs. Halpert:

In reply to yours of the 17th, please be advised that, according to our records, the claim settled by the Blodgett Packing and Storage Co. referred to the exhibition at the Grand Rapids Art Gallery. To our knowledge this was the only exhibiting gallery. The show at the City Art Museum went there directly in November of last year, and was a separate showing.

The claim in connection with the latter should be settled directly with them, and we can give you no further information in this respect as we were not even aware of any demage in this instance.

Sincerely yours,

orneorer's active's

HY

CFJ/as

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MART

BOOS SANTA MONTOA BID. LOS ANGTLES 49 OLYMpia-2-5313

___13 June 63

Dear Miss Halpert:

Just received the six weethervanes in fine condition and paid \$19.95 freight. I may be able to display them - for order taking through the Mart - with a fine agent at the L. A. Cift Show and at San Francis co...from which we should draw some orders. I've already shown them to Barbara Lennox (who selects many of my things to show in the Home Section of the L. A. Times on Sumday) and she wants to photograph them in a setting. I will keep you apprised of tany publicity at this end. Thanks for the literature in that respect.

The prices you gave me were Roester 475; Scroll with Hand 85; Cabriel 275; Deer 75; BlackHawk Herse 225; Fickerel 225 Fickerel may not be correct; check me. You have to receive 2/3 of these amounts when sold or when receipts are made for future orders; check me on that too. With the display costs, I would appreciate a larger courteer; please confirm

The Levine drawings are not those of 2 years ago at all; they are from an early collection and legitimately owned...done when he was ever 21. He publicity is being made with them: a fair sale of the group or part is under consideration.

Please acknowled wereins of Dame The Davis Closecenter Honber and Newsin the Lea # 2 Due !!! he returned to you On June 7 or 8. Olso the shalew Sal Atill Cado 2 Osborus while have been neited for the summer - if hot sold there will be neturned to you in the Lade. heavy thanks for your beer tenedick Keypen

Prior to publishing information regarding sa reconchers are responsible for obtaining we from both artist and purchaser involved. If i established after a reasonable search whethe purchaser is living, it can be assumed that the may be published 60 years after the date of a

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HAROLO HI

JACKSON 2-7420

1905-1846

June 18, 1963

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

I observe that my Weber pastel, which is 33 in the catalog, is shown there as being undated, whereas on the picture itself, and in the bill, you have indicated a date of 1914. If you are able to write me about the pictures as I suggested, I would appreciate it if you would indicate in your letter who undertook to place this date on the picture, and if possible, the reason for fixing that date.

I am no doubt a lot of trouble to you, but I try to keep a file as full of information as possible about the pictures that we acquire. During the years ahead none of this information will be easily available.

Yours.

Louis Regenstein, Jr.

LR: 1kb

P. S. I am enclosing the invoice received with the picture, which I have signed.

LRJr

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

June 12, 1963

Mrs. Edith Halpert Downtown Gallery 32 West 51st Street New York City, New York

Dear Mrs. Halpert:

Fred S. Bartlett, Director

We are presently organizing our biennial "Artists West of the Mississippi" exhibition, an entry blank for which is enclosed. This, I believe, has all of the pertinent information about the show.

Some time ago I wrote to Miss Georgia O'Keefe in New Mexico requesting an example of here work for inclusion. In her reply to me she indicated she would prefer my making arrangements for a loan through your gallery.

I hope very much that you will be able to accede to this request and would, of course, leave the selection up to you. I would particularly appreciate a photograph of the selection for inclusion in the catalog and hope that I may have an early reply from you.

With best wishes,

Director

Tred S. Bartlett

Enc.

FSB: 1b

June 19, 1963

Door Mr. Hlocks

I wish to confirm the telephone conversation of today of Mr. Otho T. Colclough of my office with Miss Lois Craig pertaining to the Astan Insurance Company policy No. IMF - 66 48 89 covering insurance in the emount of \$195,200 on paintings belonging to Mrs. Mith Gregor Halport.

We have located the painting by Leonard Baskin entitled "Man and Bird" which was not available when the other thirty-six paintings in our possession were packed for return to The Downtown Gallery on June 14. In order to insure the safe and timely delivery of this painting to The Downtown Gallery, I am sending Mr. Lester R. Wingfield of my staff to New York by train with the painting tomorrow. He will deliver it in person to The Bountown Gallery.

As Mr. Colclough informed Miss Craig, the frame of this painting has been somewhat damaged as a result of its felling to the floor when a serew holding the supporting wire pulled out of the back of the frame. In accordance with Miss Craig's advice, I have informed Mrs. Halpert that you will authorize the necessary repairs to the frame upon receipt of an estimate of the cost.

Macerely yours.

Prederick Irving Executive Director

Copy to:

Mrs. Edith Gregor Halpert

Mr. Huntington T. Mock, Watt Building, Washington, D. C. Prior to publishing information regarding sales transactions, necessithers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an ertist or purchaser is living, it can be assumed that the information only be published 50 years after the date of sale.

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Join Gladys, Ken, Jonny and Patti at home in celebrating Fifty years of Selig Sunday, June 2nd, 1963 from five until nine o'clock

Rogerts only



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NEW YORK 36, N. Y.

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Member of Exet Comm.

Compaign Director ROBERT M HATNER

June 17, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Edith:

I would be delighted to join you Wednesday evening for the special preview of "America: The Artist's Eye".

Many thanks for your invitation.

Sincerely,

ER/ma

Elaine Rosenfeld

Museum Project Coordinator

Formerly: American Fund for Israel Institutions, Inc.

FOUNDER: EDWARD A. NORMAN 1 1900-1955

consenders are responsible for obtaining written permission pain both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or inchases is living, it can be assumed that the information was the cate of sale.

SCHULMAN & BRESSLER

COUNSELORS AT LAW

JOHN SCHULMAN MARTIN BRESSLER

> FIVE HANGVER SQUARE NEW YORK 4, N.Y.

HANOVER 5-2880

June 20, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York City

Dear Mrs. Halpert:

I represent Ben Shahn in a case commenced by him against National Telefilm Associates for the improper use of drawings made by him. The drawings in suit were prepared for the booklet sold in conjunction with the off-Broadway production "THE WORLD OF SHOLOM-ALEICHEM".

On the pre-trial examination of Mr. Shahn, it was requested that he produce data regarding the amount of money paid to your Gallery for the purchase to the original drawings prepared for such booklet. He was also asked to produce copies of all correspondence and contracts regarding such sale.

Mr. Shann has authorized me to obtain this information from you.

Any assistance you may give me in this matter will be sincerely appreciated.

Very truly yours,

Martin Bressler

MR.ES

Bartism Playa May, 1953 Brish Brich Held Forme. Grain Brich Every Der 155

Price to publishing information regarding sales transactions, mecanohers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or probaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST NYK

WEBBER PLATES SEND PARCEL POST SPECIAL DELIVERY TODAY SPENCER COWAN

(54).

UNIVERSITY PRESS

Apriner Wort har King 9 lugar to

June 17, 1963

Mr. Gudmund Vigtel Head of the Museum Atlanta Art Association 1230 Peachtree Street, N.E. Atlanta 9. Georgia

Dear Mr. Vigtel:

Although I am quite certain that I asked someone to write to you I have no record of such a letter and since this is Sunday I decided to write to you directly. I am referring to the pamphlet entitled ABC for Collectors.

Because I felt the need for such a publication a few years ago I had my Foundation underwrite this pamphlet for distribution to the American Federation of Arts. When the entire edition was sold out we had a quantity reprinted and since then the sales clear through the Foundation.

As we have already assumed the original loss and overall expense and this is a non-profit organization, the pamphlet is sold to museums in quantities of 100 or more at a figure of \$.08 but it is desirable to maintain the regulation selling price of 25¢. Thus, if you would like to have these sent to you we will take care of the mailing promptly.

I am delighted that you are making the adjustment in such new territory. When I was in Atlanta as one of three jurors I had the feeling, very strongly, that the possibilities there were tremendous and I am sure that you will succeed in making the prospects a reality. Good luck and have fun.

I hope that you will be coming North in the fall, shortly after we reopen the gallery (directly after Labor Day). It will be so good to see you. My very best regards. - And please remember me to Mr. Bryan whom I have known for many, many years during his association in Minneapolis.

17.7

Sincerely,

EGHtlk

June 10, 1963

Mrs. Ruth Julian, Co-Chairman Winston-Salem Fivision North Carolina State Art Society 334 Cascade Avenue Winson-Salem, North Carolina

Dear Mrs. Juliant

As we advised you, the paintings which you selected for exhibition were returned to us. Subsequently we received a bill from Budworth for the return shipment. You have already paid the one-way trip to North Carolina and I was unaware that the charge for the return would also be made to us. Consequently I am now enclosing our bill so that we can refund this amount to Budworth.

Naturally I was disappointed that none of our paintings were acquired but am grateful for the very handsome catalogue you sent to us. Best regards.

Sincerely,

TOU.TL

June 13, 1963

Mrs. Leslio Ahlander 2119 Leroy Pisce N.W. Washington S. D. C.

Dear Mrs. Ahlanders

After you left we checked our loose photograph folder and much to our disappointment discovered that with three exceptions orders will have to be put through with our photographer for the prints you desire. We will send them the moment they arrive from him together with the biographical notes.

It was so nice to see you and I hope that your visits will be much more frequent in the future. And do try to come next Wednesday for a film on American ert. It starts promptly at 5:30 and will last about one half hour to be followed with appropriate refreshments.

Sincerely,

EGHTTE

pud me Jes m Jeden Ten Wader

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JEFFERSON DAVIS. IN.

MAROLD MIRSCH ASSI-1930, MARION SMITH 4034-1947 A. STEVE CLAY

JACKBON 2-7420

June 17, 1963

Mrs. Edith Haipert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

The Max Weber pastel has arrived, and both Helen and I are delighted to have it. I am enclosing my check for the purchase price.

If it is not too much trouble, it would be interesting for me to have in my files a letter from you telling the facts about this that you told me -- that this group of water colors and pastels was found in a trunk by Mrs. Weber and that she signed his name to them.

I hope that we will have an opportunity to see you again soon.

With warm regards,

Yours,

mis

Louis Regenstein, Jr.

LR:1kb

Enclosure

THE NEWARK MUSEUM

43-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

June Seventeen 1963

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you very much for inviting me to attend the film program on June 19th. Unfortunately, a previous engagement prevents me from being with you, but I am grateful, indeed, to you for asking me.

With my regards,

Cordially

Bill Gedto

William H. Gerdts Curator of Painting and Sculpture

:lc

June 10, 1963

The Director,
The Art Collection of
The New York Hilton at
Rockefeller Center
New York 20, N. Y.

Dear Sirt

I was bleased to receive a catalogue of The New York Hilton collection of graphics.

I want to call your attention to an error which appears in this crtalogue. The Ben Shahn print entitled THE SCIENTIST is not a lithograph but is a serigraph, a medium he has used for his prints for the past ten or thirteen years. Obviously the purchase for your collection was not made to through this gallery as our invoices would have carried the correct information. Incidentally I was rather surprised to find that we were completely omitted from your list as even the Stuart Davis was obtained elsewhere as well, and none of our other artists are represented. Also, Shahn, who im internationally recognized as one of the great graphic artists (as well as a painter) has to his credit a large number of serigraphs comprising a tramendous variety of subject matter, treatment, etc.

This is not a sales letter but I just thought it appropriate to call your attention to the omission and to the names of other artists printed below. There are also a number of younger artists who were added subsequently and who also work in the graphic medium.

Sincerely.

DOW-11

researchest are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The New Bork Times TIMES SQUARE NEW YORK 36 NY LACKAWANNA 4-1800

June 15 1963

Dear Edith:

Our plans for going to see our son in Cambridge are sufficiently vague so that I think you had better not save places for us on the 19th for that movie. After you called the office the other day, Stuart Preston said something about having talked to you about attending, which will take care of things as far as the department is concerned, and we will make another occasion for getting together just for pleasure. Thanks for thinking of us all the same.

Sincerely,

John Canaday

'ALL THE NEWS THAT'S FIT TO PRINT'



LOS ANGELES 49, CALIFORNIA

June 19 1963

Dear Mrs. Halpert:

Just a few lines to tell you that I would be delighted to have you stay at the Brick House at the time of the Shelburne Museum's Annual Meeting ---which is July 13th this year.

I hope you'll be able to join us, and, if you are, I hope you'll enjoy seeing the changes we have made at the Museum during the past year.

With best personal wishes to you,

Most sincerely,

JWWJr mdu,

Mrs. Edith Halpert Downtown Gallery 32 East 51st St. New York 22, N.Y.

46Hosefort.

Prior to publishing information regapting sales transaction researchers are responsible for obtaining written permissio from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or proteined is living, it can be assumed that the information may be published 60 years after the date of sale.

gareta RK- 47)

VERLAG M.DUR

The Downtown Gallery Mrs. Nathaly Chase Baum

32 East 51 Street New York, N.Y./USA VERLAG M.DUMONT SCHAUBERG

KÖLN BREITE STRASSE 70 RUF 2881

DRAHTANSCHRIFT DUMONT KÖLN

BILDABCRIV

🎮 18.Juni 1963 3

Betr.: Dora Vallier, Kalerei des 20. Jahrhunderts

Sehr geehrte Frau Baum !

Für ünser Buch über die Malerei des Zo.Jahrhunderts, in dem wir das Gemälde

"Abstraction No.2" von Arthur G.Dove

farbig reproduzieren möchten, bitten wir Sie, uns Ihre Genehmigung geben zu wollen. Nach Auskunft der University of California Press, Los Angeles, befindet sich dieses Gemälde in Ihrem Besitz.

Für einen baldigen Bescheid wären wir Ihnen sehr dankbar, da die Anglegenheit eilt.

Für Ihre Mühe danken wir Ihnen im voraus bestens und verbleiben mit freundlichen Grüssen

Verlag M. DuMont Schauberg Buchverlag Bildarchiv

(Hilde Schlick)

Mr. Samuel J. Magstaff, Jr., Curator Madsworth Atheneum Hartford 3. Connecticut

Dear Mr. Wagstaff:

On Fiday I talked with Stuart Savis about your project in relation to the portfolio of prints.

I was very pleased that he agreed to participate and advised him that I would take care of all the financial arrangements as I have done these many years.

Because I was doubtful that he would agree to participate with the highly specialized group of artists after his amusing comments regarding being referred to as the "POPLART I did not follow through on the details during your visit. Will you please advice me just how this will function. Since, without doubt, Stuart will be the "puller-inser" in connection with the portfolio - at least to the large majority of the buying public - I feel that special arrangements should be made in his case and that all the other artists would a ree to this distinction. Even very small examples of the only silkscreen we have for sale, measuring 64x52" and produced "commercially" fetches an individual price of \$35.00 and the only lithograph reproduced in recent years, in color, sells for \$150.00 or would sell at that figure if we had any available. I feel that he should get a figure beyond the \$500.00 you stipulated on as the Museum Association (or whatever it is called) published about reproduction rights, should receive a royalty beyond the initial payment. Also you did not mention whether you are prepared to use an existing painting to be reproduced in silkscreen or whether you would expect lagis to paint one for this project. If the latter, the painting would of course belong to lavis as his small guaches or caseins are priced at a minimum of \$2,000.00

In any event would you be good enough to send me a memo indicating all the details involved. Needless to say I am prepared to cooperate, as Stuart Davis is, but we want to get these facts outlined for final consideration.

(cont'd)

My Seminal de Prochosto, dine ... 2 ...

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

7 June 1963

Dear Edith:

So many thanks for your welcome letter of 3 June. I can hardly wait to see the CLEAN bar-room nude. How good of you to take care of all this. What can I do in return - sell you my soul? It won't do you my good; it's already yours. And thanks for the idea. That Gugganheim Pop Art show is coming out here next March, I understand. WE will have a show of such nudes to counterect it! Weit until you see my scorching article for the local Press when the show is open. Now that I amabout to be a freer agent than formerly, I can at last speak out.

Be careful about asking us to Newtown. We just might accept. We really don't know just what will cook, but we keep hewing to the idea of heading for Paris. Newtown is on the way, isn't it?

Betty's catalogue (Stockholm) was printed on the back of the poster, and I am sure she has a copy for you. I am writing her this instant anyway, and I will remind her.

Enclosed a copy of my letter to Gyllensvard. The pictures arrived in Gothenburg about 10 minutes before the Stockholm opening. We were in an international swivet, but Betty apparently knew nothing about it, thank God. O.K. to have the whole kit and kaboodle sent directly to you from Sweden?

It's late: I have to go to Peter's graduation (6th grade, yet) and Leilani's birthday party. What price fatherhood?

Best aloha

LORD of the denor.

June 11, 1963

Mr. Tomm Bayrak Julia International Artists Summer Seminar Fairleigh Dickinson University Madison, New Jersey

Dear Tomm:

Thanks for your letter inviting me to talk at the I.A.S.S. opening on June 19th. It will be possible for me to accept your invitation and speak for about one and a half hours on "European Reaction to Recent American Art". I will be arriving at the Convent Station on the 9:53 train. If you or somebody else can pick me up and take me to the Gallery Lounge where I hope you will have a codium with a light for my lecture notes and a pointer situated not too far from the screen. I will bring about fifty 35 mm. slides.

I am not going by car because I will have to go directly to the gallery after the talk. The gallery is scheduling a special event with a film showing for the Metropolitan Art Critics.

I look forward to seeing you on June 19th at 9:53 AM at the Convent Station.

Cordially,

Jerome A. Donson Associate Director

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JAD:1k

The American Academy of Arts and Letters



633 WEST 155 STREET . NEW YORK 32, N.Y.

June 7, 1963

Dear Edith,

Charles Sheeler's COMPOSITION
AROUND RED and WHITE SENTINELS, which
you were kind enough to lend us will be returned
to you by Thorn's Express on Tuesday, June 18.

AERIAL GYRATIONS will be returned to Dr. and Mrs. Boigon, unless you instruct us otherwise.

With affectionate regards,

As ever,

Folia

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

FG:lk

rice to publishing information regarding sales transactions, securithers are responsible for obtaining written permission am both until and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Received from Lester R. Wingfield, Department of State, the following painting:

Title Artist Medium Size

Men and Bird Leonard Baskin Ink wash 15 x 11

drawing

The Bountown Gallery New York

June 20, 1963

CLASS OF SERVICE This is a fast message union to deferred theracter is indicated by the

proper symbol.

WESTERN UNION

SYMBOLS DL = Day Letter NL=Night Letter LT-International

TELEGRAM

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WUX WASHINGTON DC 14 311P EDT

MRS EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST NYK

PLEASE ACCEPT APOLOGIES DELAY OKEEFFE PAINTING. THIS AND OTHER PAINTINGS BEING PACKED TODAY FOR ARRIVAL NEW YORK MONDAY VIA

VICTORY VAN LINES.

HOPE DELAY HAS NOT GAUSED TOO MUCH INCONVENIENCE

FREDERICK IRVING DEPARTMENT OF STATE

(43).

THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LVD . Victor Waddington, Leelie Waddington, Habel Waddington

2 CORK STREET, LONDON W1 . Telephone REGent 1719

17th June, 1963,

Mrs. Edith G. Halpert, The Downtown Gallery, 32 East 51 Street, New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for the consignment notes
Nos. 7243,4,5,6, and 8, detailing the John Marins. We have
placed these on insurance, and we hope that you have advised
Budworths to send them forward by air. We will return these
notices to you, duly signed, immediately the works have arrived
and been unpacked.

Meantime, could you kindly send us invoices in triplicate as, when we return these notices to you, we will have no documents. We require one for ourselves, one for effecting payment of sold works, and one in due course for re-transportation of unsold works and those on loan.

Leslie Waddington, who has arranged the details of the exhibition with you, is in France at the moment, so I am dealing with the matter. We are both very pleased that we are having this exhibition here, and will keep you fully posted.

With good wishes.

Yours sincerely,

X T. W.A.

rior to publishing information regarding sales transactions, sourchers are responsible for obtaining written permission on both artist and purchaser involved. If it omnot be shallished after a reasonable search whether an artist or archaner is living, it can be sammed that the information ay be published 60 years after the date of sale.

The American Academy of Arts and Letters



633 WEST 155 STREET . NEW YORK 42. N.

Jelowi and Stryrecours Van Veau accept with placesons for Cremied on monday hackute at the Downstown Jallang

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June 10, 1963

Hr. Louis Stein, Purchasing Agent Unarco Industrias, Inc. 332 South Michigan Avenue Chicago 4, Dlinois

Dear Mr. Steint

Because of change in personnel we are somewhat puzzled regarding the confirmation No. 68996. The invoice you requested for the Ben Shahn SUP RMARKET is enclosed but I would very much like to know where you obtained this orint as we have no record of the consignment in the name of your company, thus I would be most grateful if you would supply the information requested. Many thanks for your cooperation.

Sincerely,

EGH:1k

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

RENE d'HARNONCOURT DIRECTOR

June 11, 1963

Dear Edith,

I must admit that I feel somewhat foolish about this letter and apologise in advance for its content.

Modern Art prepared several major exhibitions of prints which circulated throughout Europe, the Near and Far East, Australia and New Zealand, and Contral and South America. I understand that at the time these exhibitions were being selected, the Downtown Gallery provided our Department of Circulating Exhibitions with a group of prints, many of which were subsequently purchased. I have now found, however, that we have no record of purchase or loan agreement for four of these prints which you sent here on approval at that time, and which are now in our Art in Embassies program in Bangkok, Thailand; Reykyavik, Iceland; and Addis Ababa, Ethiopia:

Runiyoshi Bress Form

Davis Sixth Avenue

Davis Barbershop Chord

Davis Place Pasdeloup No. 2 (imp. 20/20)

I also find that our records are not decisive regarding the number of impressions of Ben Shahn's Triple Dip which were brought to the Museum, and thus an unsure as to whether or not we have any outstanding obligations in terms of payment or return of impressions of this subject.

I would be most appreciative if you would check your records on these matters. I am sorry to put upon you this burden of rechecking, but I am sure that you too are eager for a clarification of the records on these consignments.

With many thanks for your continued generosity to our programs,

no opologies!

Faithfully yours,

Rene dillarnoncourt

Mrs. Edith Halpert The Bountown Gallary 32 East 51 Street New York 22, New York rior to publishing information regarding sales transactions, conserctions are responsible for obtaining written permission from both arist and purchases involved. If it cannot be established after a reasonable search whether an artist or unchases is itving, it can be assumed that the information may be published 60 years after the date of sale.

June 18, 1963

Mr. A. A. M. van der Heyden Adj.-director N. V. Uitgeversmaatschappij Elsevier Spuistraat 110-112 Postbus 152 Amsterdem, Holland

Dear Mr. van der Heydent

In the absence of Mr. Shahn who is traveling abroad, I am writing to advise you that you have our permission to reproduce his painting entitled AVE listing the credit as Courtesy of The Downtown Callery.

Also, since the cainting is the property of the Wadsworth Atheneum, would you be good enough to obtain the permission of that institution as well. I would suggest that you write to the director. Mr. Charles Curmingham, Director, Wadsworth Atheneum, Hartford, Connecticut.

We would like to be informed of the publication date and would like to have a copy of the book for our records. Thank you for your courtesy.

Sincerely.

EGH : 1k



Accents in:

AGRA BANGKOK BARCELONA COPENHAGEN FLORENCE HONG KONG LISBON LONDON MADRID MANILA MUNICH PAPEETE PARIS RANGCION TAIPEL TEHERAN TOKYO

VIENNA

2

Sure hope you wight enjoy having drinks at my place with three or four of Gump's good leeking painters, they are all pretty funny and make for a very enjoyable evening. Save your nickels so we can take a spin up to Harrah's Club at Lake Tahos and more important see the High Sierras and lovely Nevada. You understand of course that none of these places are far away.

I just Ok'd the layout for the Dove announcement, quant but nice. We used a paragraph from one of your press releases. Should I send some to you in Connecticut? Will also send all clippings.

Meanwhile get some rest in the fresh air and keep me posted.

Sincerely,

Alex

Please excuse the bad typing, as I am Group and Group Leader the interruptions are mmercus.

June 16,1963.

700 ALTA AVENUE SAN ANTONIO 9. TEXAS

Dean Editte: Strong I bull you up selling the Stuard Chapito. Pay is so mude against e is no use severing it Udge you Covele, and stalful summer. We both flau to be in

1

June 20, 1963

Mrs. Joan Ankrum Ankrum Gallery 930 N. La Cienega Blvd. Los Angeles 69. California

Dear Joans

I was delighted to see the Broderson reproduction in Time Magazine. Congratulate him for me for the superb job he did for the Container Corporation.

I am sorry that the Art Promenade Gala was so rough on you and hope that by this time you have recovered completely and have your usual pep. The Gala sounds pretty exciting and certainly should be repeated under the circumstances.

I, too, am sorry about Mac Helm's death and realize how important he was to you. However he had a long and good life and left a good many friends to remember him.

Fred White paid me a brief visit enroute to visit his mother and we both thought that your joint project his an excellent idea. Fred is so much better an artist than many who have been over-promoted that I think he is a valuable asset to the Ankrum Gallery and I hope you will have great success with him.

When I see you in Santa Barbara I will talk to you some more about our joint arrangement with Morris. For the moment it is not working out very well since we are getting no pictures whatsoever and the continuity will just plain conk out in New York under the circumstances. Meanwhile my very best to you and I look forward to the future visit. I see I aving for the summer on June 28th and may be reached by mail at Edel, Hill Road, Newtown, Connecticut.

Sincerely.

Eden

EOH:1k

June 17, 1963

Martin v. B. Sargent, Minister The American Church in Peris 65 Qual D'Orsay VII Paris, France

Dear Mr. Sargent:

I was delicated to rec ive your letter and to recall the chat we had in Path at your home and later at the Zorachs!

Indeed I will be very fled to concrate with you in whatever means you have in calling attention to the contribution made by Americans in the fields of music, theatre and the visual arts.

Can you rive me some idea of the space you have for a one-man exhibition? I know that Abe Bettner has a good many caintings in his studio but agree that it would be much more valuable to add early examles so that a more inclusive record of his contribution could be presented. We have in our mossession some outstanding examples of his work roomsenting various periods and could fill in adequately i" we had some idea as to what number of paintings you could use as additions to a selection of his more recent work. Also we will have to ascertain what arrangements will be made in assuming the excenses involved in packing, shipping and insurance premiums with detailed information as to the method of transportation - boat or air freight. will also have to know the duration of such an excibition as we had planned a one-ran show of Rettners for the month of November. However you and he can decide on the period best solted for the Paris showing. The adjustment will be made by us but it will be necessary to get the fects v ry promptly as our class must be made before the gallery closes for the summer and notices are mailed to the press outlining the early season schedule.

As I am leaving for my vacation (two months) on June 28th, I am very easer to get your reply shortly. On the other hand if this is not feasible please address me at my summer home - Eden Hill Road, Newtown, Connectibut. I look forward to hearing from you. My very best regards to you and to Mrs. Sargent.

Sincerely.

FGHilk

CC/ Abraham Nattner



THE NUMBER ONE SOUND IN TOWN

11 EAST 47th STREET NEW YORK 17, N.Y. PLaza 2-0870

publishing information regarding sales transactions, there are responsible for obtaining written permission ofth artist and purchases involved. If it cannot be fine after a reasonable search whether an artist or ser is living, it can be assumed that the information published 50 years after the date of sale.

June 2, 1963

Dear Mrs. Halpert,

Thank you so much for your efforts with the Georgia O'Keeffe interview.

Should you have another artist you feel should be suitable to our needs, would you mention it to Abraham Chanin? He is my art-advisor.

Prehaps in the future we can work out some kind of program.

incarely yours,

Marian Horosko



PUBLIC RELATIONS

500 PARK AVENUE NEW YORK 22. N. Y. MU 5-0500

June 4, 1963

Miss Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York, New York

Dear Miss Halpert:

Very briefly, I think, this will answer your question about sponsorship of the television art exhibit. The show would be sponsored by Goodson-Todman Productions, producer of "What's My Line?", "To Tell the Truth," "Password" and "I've Got a Secret" among other programs. Rogers & Cowan, my employer, is the public relations counsel for Goodson-Todman -- hence my interest in the exhibit.

I suggested the idea of an art show to Mark Goodson and Bill Todman, who were delighted. Meanwhile, in order to determine what support we could expect, if we decided to proceed with the exhibit, I have contacted a number of performers. I have received assurances of paintings and/or water colors done by such people as Abe Burrows, Joan Fontaine, Dorothy Kilgallen, Darren Mc Gavin, Carol Burnett and Bess Myerson. This would be the first all-celebrity art show by television performers ever held. Eligible persons would include any performer who has appeared as a panelist on Goodson-Todman shows during the past 12 months. We have, as a result, a virtual "Who's Who" of show business to draw on. Contacting performers will be a Goodson-Todman committee of 9 persons representing Goodson-Todman corporate and each of the 8 Goodson-Todman shows. The first chore, as I see it, will be to contact all performers to obtain art for the show. Our first meeting has been scheduled for this rior to publishing information regarding sales transactions, escenders are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 10, 1963

Mr. Lawrence Fleischman 19480 Butlington Drive Detroit, Hichigan

Lear Mr. Floischman:

The Max Meber exhibition was extended by popular demand and requests by visiting museum directors. Your pastel SPRING is being packed today for shipment during this week. Would you be kind enough to place this picture under your insurance policy.

We would appreciate if you return the enclosed receipt form, duly signed, after you receive your partel.

Sincerely yours,

Jerome A. Fonson Associate Director

JADilk

June 4, 1963

Dr. Frederick R. Mebel 68 Hempstead Avenue Rockville Centre, New York

Dear Dr. Mebel:

Upon receipt of your letter - and I appreciate your prompt reply - I asked for a complete report from my accountant who advised me that the purchase amounted to \$1,800, and gave me the following data.

Purchased, Dec. 1962 OLD SHOE	IS IN ORET	\$1,800.
by Abraham Rattner Payments made to date		300.
PAR AT	Balance	\$1,500.

In other words, the payments after the initial check have been on the basis of \$25. monthly. At this rate of \$300, per year it will require five years to complete the payments. Frankly I had no idea of the time involved until the accountant called my attention to this.

I am sure that you can appreciate the fact that there is no item one can purchase in this country or elsewhere for which the installments would be in so small a ratio and full payment covering so long a duration. Certainly as a professional you can understand this and could probably make an effort to increase the monthly allotment. No artist could carry on under so prolonged an arrangement.

Since I have advised Abraham Rattner of the sale as of December 1962 and have advanced a partial payment to him, it would be very difficult to cancel the sale to which you and I are committed. Why don't you reconsider the matter and see what you can do about accelerated payments. I shall be most grateful for your cooperation in this very embarrassing situation - and look forward to seeing you and Mrs. Nebel in the very near future.

Sincerely,

EGH:1k

June 10, 1963

Mr. Jacob Schulman 29 East Boulevard Gloversville, New York

Dear Mr. Schulmant

The Max Weber exhibition was extended by popular demand and requests by visiting museum directors. Your pastel THE METING is being packed today for shipment during this week. Would you be kind enough to place this picture under your insurance policy.

We would aspreciate if you return the enclosed receipt form, duly signed, after you receive your pastel.

Sincerely yours,

Jerome A. Donson Associate Director

JADelk

реплиямор

June 3, 1963

Mr. Robert F. Griffing, Jr., Director Honolulu Academy of Arts Honolulu, Hawaii

Dear Bobt

Believe it or not the painting is actually being packed and shipped to you. It was cleaned but not repaired and again I will leave it to your judgement as to whether you would like to have Bill Stamper fill in the gaps.

Incidentally I had a ball with the picture when it was brought up to the showroom and left uncovered in a prominent place with the door wide open. Someone thought that I was planning a show of this type to counteract Pop Art fast diminishing craze. Obviously, the MAPPENINGS happened just too often and everyone seems to be awfully bored with the exception of two or three museums which are trying to sustain the interest and the attendance. I certainly hope that Hawaii will remain pure.

Indeed I was shocked about the temperature and certainly hope that you start paying more attention to yourself. I am delighted that you will be relieved soon of the daily grind and will be Lord of the wonderful Manor in that wonderful spot and I hope that between periods of peace and rest you will take flyers to New York. It would be wonderful if you and Marjorie could spend some time with me in Newtown (Connecticut). While I cannot offer you strudel this year, I have my excellent old cook back in tow and can supply a substitute dessert. I was delighted to learn that Royalty has joined the ranks of Betty's buyers. She must be floating, liave you seen the copy of the catalogue and if so can you tell me whom to address so that I may obtain one also? Cheeric and affectionate greetings to you and Marjorie.

As ever.

FOR 13 b

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published fill yours after the date of sale.

make factual statements which are arguable and which may be disputed by the examining agent later.

We discussed the possibility of an alternative method. This would be for the corporation to recapitalize by giving you common stock and preferred stock in place of your present stock. The preferred stock would be entitled to receive specified paintings from the corporation when it is redeemed. You would give the preferred stock to Corcoran and the corporation would then redeem the stock from the Corcoran by giving the paintings to the Corcoran. You will recall that this is along the lines of a suggestion which I made a long time ago when you first mentioned your desire to make a gift to the Corcoran.

I do not know whether the foregoing is feasible or legal under New York law. Mr. Ragovin asked me to see if it would be legal. He said he would check tentatively to see whether it would raise any tax problems at their end. If the plan were developed and used, we would obtain a ruling fully protecting us before taking any of the steps under the plan.

Mr. Ragovin also stated that if this alternative possibility did not materialize, he thought it would be a good idea if you and I would meet with the Commissioner, Mr. Ragovin, and officials in the Rulings Division, in order to see whether we can accomplish the original plan. Mr. Ragovin mentioned that Mr. Biddle had spoken to the Commissioner on Monday.

Mr. Ragovin stated that he is making all possible efforts to obtain the favorable ruling and he desires the additional information to help him in these efforts. He has difficulty in that the Government has previously formulated certain policies with respect to this question.

With best regards.

Sincerely,

FB/ins

popular.

EPA ASSOCIATES

Mrs. Edith Gregor Helpert
The Brunt The Bountown Gallery 32 East 5/22 At. new york, n.g. Dear Mrs. Halpert -I have a fine landscape by James Crawford Thom, 1835-1898. This period of american art. Thanking you, I am, Very sincerely, Harvey Leepa

researchess are trapopolitie for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or unchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

> Mrs. Edith Gregor Halpert 32 East 51 Street New York, N.Y.

June 17, 1963

Dear Mrs. Halpert:

I regret that Mr. Hoopes is on vacation and thus will be unable to attend your party on Wednesday evening, June 19.

I shall forward the invitation to him and am sure he will be sorry to have missed such an interesting occasion.

Sincerely yours,

Grace B. Stevens

Secretary, Curatorial Office

Grace B. Stevens

tior to publishing information regarding sales transactions, meanthers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be etablished after a reasonable search whether an artist or welfaser is fring, it can be assumed that the information may be published 60 years after the date of sale.

...tsaBoy!

Selig Saul Burrows June 1st, 1913 THE STATE OF THE PROPERTY OF THE STATE OF TH

In any event I am listing the dates of the previous publications of the article and who cares. Very shortly I will decide where all the original material is to be given. The irrebives of American Art will get all the original manuscripts but the library I plan to keep in tact and give as a unit if and when the American Polk Art human opens in New York and functions to my matisfaction.

You gather that after thirty-seven years I am somewhat bored and ready to call quits. In any event I am setting my house in order the bope that the reference material I have will be used by specialists in the field and will be or some value to them in some public spot where it will be evaluable at case.

Frankly I can see very little relation to present field but you are in a much better position to judge since you have been working so closely with the original paintings and all the data. When I get everything in order, courtesy of the librarians perhaps we can get together and go over some of the west quantity of meterial I have assembled these same years. I am sure we will be of great help to each other and to future recearchers.

The time, I proposed this restore thes told that it are the time of the floor of the time is a control by a time asked to be the time of a second to a second by the time asked to be the time of the

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T.ME (33:3

June 18, 1963

Mrs. Walter Davis Octavia Street #1819 New Orleans, Louisiana

Dear Mrs. Davie:

I am so surry that your letter was inadvertently misfiled and that there has been so long a delay in our reply.

Of course we are very pleased that you too are enthusiastic about the work of John Marin whose estate we represent. Maurice Prendergast, whom I also admire, is represented by The Kraushaar Gallery at 1055 Madison Avenue and I would suggest that you write to Miss Antoinette Kraushaar directly.

In the case of Marin we have a complete cross section of his work in watercolor and in oil and the price depends largely on the period and size. The overall range in the watercolor medium is \$2,000. to \$7,500. with an excellent selection below \$4.000. The oils run somewhat higher with the top price of \$70,000. Obviously it is difficult for us to select photogra he until we have some idea of the subject matter you prefer and the locale in which they were produced. As you know he nainted in New York, New Jarsey. where he was born and sment the larger portion of his time. and in Maine where he had his summer home. Occasionally he took trips into the White Mountains and to New Mexico (1929 and 1930). No doubt you can find at least one of the many catalogues of his retrospective exhibitions held during the last twenty or thirty years and can refer to specific examples which interest you especially. This will serve as a guide in making a choice of photographs for you. Certainly your museum or library will have such catalogues available.

In any event I look forward to hearing from you and will send you a few prints very shortly and will follow through subsequently when I get word from you.

Sincerely.

BOR:1k



June 7, 1963

Dear Edith:

I thought I'd get to New York before the opening of my new gallery but can't see how the hell I will be able to do it.

I've given up the idea of the combination gift shop-gallery. Have converted the shop into a large gallery and have added on an outdoor patio fence sto for scuppture. Now then: Years ago, (Mayo Hill time) we used to have some Ben Shan prints (there is another name for the darn things) and wondered if they are still available. Also are there any of those wonderful Zorach copies we used to sell by the dozen! Also, is there a smidgen of a chinaman's chance of getting any of mour NAME artists for this summer? A few Sheekrs a few O'Keeffes and a Weber, Marin, Kuniyoshi or two ...well there you are. But not the big Zorach. We are on the Mid-Cape Hi-Way and the passersby would put more than just a bra on her. Remember?

Would appreciate hearing from you and soon. And any suggestions you might have to help me get launched on this yet another venture would, as you know, be appreciated.

Sold Walter FL C. a hughe Pattison last year and as yet have to get the down payment on it. (I warned Pattison not to sell him.)

Love Tomurar

R T C E N T E R

SPONSORED BY SOUTH BEND ART ASSOCIATION

DECEMBER 2011 SOUTH BEND 16, INDIANA AT 8.4777

121 NORTH LAFAYETTE BLVD.

June 12, 1963

Edith Gregor Halpert, Director THE DOWNTOWN GALLERY 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

I shall be in New York on Menday, June 17th, through Thursday, June 20th, and if I may, I would like to call to arrange a meeting sometime during my stay in order to discuss possible loans for an American show.

I shall call on Monday, June 17th.

Sincerely,

Harold Zisla

Director

HZ: mso

rior to purchase accomment regigining select universely, researchers are responsible for obtaining written permission you both artist and purchaser involved. If it cannot be sublished after a reasonable search whether an artist or archaser is living, it can be assumed that the information by be published 60 years after the date of sole.

specification information regarding sales transactions, assembles are responsible for obtaining written permission one both artist and pravalence involved. If it cannot be stabilizable after a responsible search whether an artist or archaeser is living, it can be assumed that the information by be published 60 years after the date of sale.

Bill says Martha Jackson is on her way to Europe - she had cocktails at our house before a party at Bill's - so I guess I'll have to catch her, next trip.

Hope to see you -

All the best,

Jan Stewart -

112 Fast 64th Street New York 21, New York . Plaze 1-4210

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or ordener is living, it can be assumed that the information my be subfished 60 years after the date of rule.

JUNE 17, 1963

DEAR EDITH:

1 AM FRIGHTFULLY SORRY THAT I SHAN'T BE ABLE TO BE WITH YOU JUNE 19TH AT 5.30 FOR YOUR TELEVISION SHOWING, AS I HAVE ANOTHER ENGAGEMENT OF LONG STANDING.

GOOD WISHES FOR A SPLENDID OCCASION.

CORDIALLY YOURS,

GORDON B. WASHBURN

DIRECTOR ASIA HOUSE GALLERY

MRS. EDITH GREGOR HALPERT 32 East 51st Street New York, N.Y.

GBW: KR

June 10, 1963

Mr. Peter Pollack, Director American Federation of Arts 41 Past 65th Street New York 21, N. Y.

Dear Petet

Thank you for sending the Harnett as promptly as you did! Obviously the troume l'oeil was so effective in the painting that it fooled the young woman in your office who shoned me to say that the picture was scratched, etc. What I did find, however, is a bloom in the upper right hand area end a blur over the rost of the canvas. This was caused by the fact that the plexiclass was placed flat against the painting instead of having a strip at the outer edge to keep it away and give it breathing space.

I might also suggest that this new method of protection used rather extensively today and welcomed by all of us at the beginning, is very armful to oils. I am referring to the bo rds placed on the back of the picture to prevent dents, cuts, etc. In many instances - again because there is no breathing space the canvas begins to buckle and cannot be smoothed out as it travels from port to port with changes in atmospheric conditions. The expert restorers punch a few small holes in the cardboard to prevent this. In any event I am thoroughly convinced that within ten years there will be no undamaged works of art left in . merica because of the continuous exhibitionism which has become the curse of the art world. I am very unhappy about the situation because I cannot recall a single instance of an exhibition being returned to us without at least one serious damage. I think a list of instructions should accompany every shipment as some of the personnel in museums is either inexperienced or completely irresponsible. Even the frames have become a problem. The masking tape is put on the glass of watercolors and other aquamedia and is frequently extended over the frames. In the case of silver or gold leaf damage is done irrepairably and messes up the others either by removing the paint or discoloring the raw wood. In any event I think that some drastic action need be taken in the very near future.

(contad)

LONG OF ST TOPT

内2k (1957)、2500。

Dear Mrs. Haspern is an intercreie sila Ed Stosack which calchos a facet of his forward - drive quality - Things you night byjog it - w. 35" x 43"h Also, can not get on of my mind Isani's Lingering Wists is not yet sold could

June 18, 1963

Mr. Frederick B. Mobinson, Director Museum of Fine Arts 49 Chestnut Street Springfield 3, Massachusetts

Dear Mr. Robinsons

Finally - the two field portraits have been completed and the more recent delay has been due to the fact that one of the original frames had been replaced and I have been trying to find a more suitable mate than the one we had for the painting. However, in order not to delay this any longer I thought I would ship the paintings to you immediately and try to locate something suitable while I am on my vacation during the summer.

If you would like to have the elaborate report from the restorer, who incidentally charged me considerably more than the original quotation, I will be glad to send on the papers to you. Won't you please let me know your wishes in the matter.

My very best regards.

Sincerely,

EGH:1k

June 4, 1963

Mr. Sylven Lang Lang, Byrd, Cross, Ladon & Oppenheimer 1540 Milam Building San Antonio 5, Texas

Dear Sylvant

A current exhibition of paintings by Max Weber together with all the hectic gallery and extracurricular activities to which we are subjected has been the cause of my delay in answering your recent letter.

Ben Shehn left for Europe in the middle of last month and as far as I know will not return until the latter part of the summer since he intends to fly to Israel subsequently. I have had no word from him and have no idea where he can be reached. However I am quite certain that he would not consider any commitment as instructor, but might consider an evening talk at a time agreeable to him and the Institute. All this will have to wait, of course, until his return when he can handle the matter personally.

I have made inquiries around town but to date am not equipped to make any suggestion as a substitute. Our three younger artists are in Honolulu and of course none of the remaining older boys and girl would consider a teaching post away from home. If I get a bright idea I certainly will communicate with your promptly. Meanwhile, my very hast regards.

As ever.

ECH:lk CC: Maj. Gen. Alden H. Waitt, Ret.



DEPARTMENT OF STATE BUREAU OF EDUCATIONAL AND CULTURAL AFFAIRS

June 19, 1963

Dear Mrs. Halpert:

I want to apologize again for the way the delivery of the paintings to you has been handled. I can only say that we are all terribly embarrassed over the irresponsible action of the firm making the delivery.

You may be sure that we have minced no words in informing our carrier, Victory Van Corporation, of how they have embarrassed us and the anguish caused you.

To make sure that I avoid any further inconvenience to you, I am sending Mr. Lester R. Wingfield of my staff to New York tomorrow with the painting by Leonard Baskin entitled "Man and Bird". He will deliver it in person to The Downtown Gallery.

There is enclosed a copy of my letter of today's date to Mr. Huntington T. Block, Insurance Agent, confirming our telephone conversation with Miss Lois Graig of his office concerning the cost of repairing the damage to the frame of this painting. Miss Graig assured us that upon receipt of an estimate of the cost, they would authorize the necessary repairs to the frame.

Again, please accept my apologies for the inconvenience and anguish you have suffered through the irresponsible action of people over whom neither of us had any control. I deeply regret that this has happened.

Sincerely yours,

Frederick Irving Executive Director

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

June 3, 1963

Mrs. Charles Magel, Administrative Assistant The Museum Shop City Art Museum St. Louis 5, Misouri

Dear Lacies

It was wonderful to hear from you after these many years since our last meeting.

Ben Shahm is traveling in Europe at the present time and I don't expect to have any further contact with him until late August or September when he will return from an additional trip to Israel. However since we handle all his affairs may I call your attention to the fact that - as indicated in our sales invoice - the artist and/or the gallery retain all reproduction rights on any picture in any medium which passes through our hands. I also must to call your attention to the pamphlet published by the Association of Art Museum Directors and distributed by the A.F.A. This deals with reproduction rights and indicates that on all postcards or any other reproductions made by the masseums a special arrangement sust be made with the artist so that he will obtain royalties on all sales since he retains the rights to the original painting or print, etc. I am sure that you have a copy of this in your possession. If not. I will ask the A.F.A. to send you one so that we can get the matter arranged in accordance with the stipulations made in the pamphlet mentioned.

I don't like sounding so businesslike in the matter but we all agreed to conform and I am sure that you too, or rather your "friend's organization" will agree to conform.

I hope that you and Charles will be in New York when the season of 1963-64 opens up in New York right after Labor Day. It will be a great pleasure to see you again. My very best regards.

Sincerely,

June 3, 1963

1528 C. 1030

the Gerl Signamore Deriver as France &

Mr. Isaao Jiro Matanolin

Photo IN Printe Agence

Honolulu 16. Hawaii

Dear Matemake | ware you a planter of warfas theer to a

Thank your for writing and enclosing your renume.

I doubt whether our future plans will include additions to our rotters. As you already have a tentative representative in the work I am sure that you can make final arrangements advantagetos to you in the very near future.

The resume is enclosed for your further use.

Sincerely.

· Year Constitution

EOH:1k

20

It was awfully good to have such a nice long letter from you and I do hope that you will seriously consider the idea of coming here for a visit and to see the collection.

Very cordially yours,

Mary C. Black, Director (Mrs. Richard Black) ior to publishing information regarding sales transactions, sourchers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be tablished after a reasonable search whether an artist or coheses is living, it can be assumed that the information by be published 60 years after the date of sale.

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NEW YORK CITY Dear Dus Halpird Jun 6: 63 Her is the p spale to you alimit. Du part a marker on Jage 255 in this chapter aline List some their your can Thank you for the delutable

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tages others are responsible for obtaining written permission from both strict and purchases involved. If it cannot be stablished after a reasonable search whether an artist or inches is living, it can be assumed that the information are be reshinted 60 years after the date of sale.

39-77 48 Street Long Island City 4, New York June 10, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51 Street New York, N.Y.

Dear Mrs. Halpert:

Enclosed is a memo listing my time and expenses on the cataloging work done to this time.

The preliminary classification of the material on the fourthfloor is just about completed. Cards have been typed for all the books, and most of the catalogues dealing with individual European artists.

About two-thirds of the periodicals have been recorded, and a start has been made on cataloging the group exhibitions. Recording of the handbooks and catalogues of private and public collections, as well as the American material, remains to be done.

Looking forward to hearing from you, I am

Sincerely yours,

Mariayn Lutzker

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both selfst and purchaser involved. If it cannot be tablished after a reasonable search whether an effect or rehaser is living, it can be assumed that the information y be published 50 years after the date of sale.

Dear friend - 6/1/63

Here is my prayment as promised (for the Shahn drawing "Loue + Joy!"

Again you are a dulf - Julie Shaput

June 4, 1963

Mr. Henry Strater, Director Museum of Art of Ogunquit Shore Hoad Ogunquit, Maine

Dear Mine:

It was good to hear from you and of course, as usual, I will follow through and send you photographs of the Weber we are lending for your summer exhibition.

As we have only two unsold paintings by Niles Spencer I will send you one which is available leaving one for emergency. Photograph of this will be sent to you shortly.

We are having a pretty rough time these days as you can imagine since the interest in the earlier modern artists in America has suddenly leaped to vast proportions and the demands on us are driving me nuts. Fortunately we are closed in the summer and can be generous during that time. Incidentally this might be a good period for you to catch up on the recent past while some of the material is still available.

This summer I plan to park myself in a distant cage in Connecticut to enjoy a such needed period of complete relaxation away from everything and everyone; but if I should become pappy after a month or so perhaps I will drive up to Maine and will stop off in Ogunquit. When I do I certainly will let you know in advance so that we can have a drink together and talk about the good ole days. Meanwhile, best regards.

Sincerely.

BOH :1k

June 17, 1963

Dr. Darl E. Harper, Firector State University of Iowa School of Fine Arts Towa City, Iowa

Dear Dr. Harpers

I was delighted to get your catalogue for which I thank you. Would you be good enough to send one each to the following:

Mrs. Max Weber 11 Hartley Road Great Nack, L.I., H.Y.

Mr. Stuart Devis 15 West 67th Street New York, W. Y.

Thank you for your cooperation.

Sincerelyn

EGH:1k

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith: We called your TV gents and they came right over, fixed both air denditioners beautifully and reason ably. The man we had last year: who did not do half the job - but whom we have been chasing for the past month-finally called this morning to say he would come. Happily too late.

Many thanks.

Incidentally you said you would let me know when you had some Brodersons. Don't forget me.

It was really delightful to spend some relaxed time with you last week - even the I relaxed a bit too far with that long sleep.

My best,

6/5/63

Emily hal have

it as it is lilla year from now. By They Hin flower well have bloomed again and I may have some paceley of it again that you would wish & exchange for tomos y you wish I will reefund to that you Daid for it and you can return the facilities to me mow horse in abequir. I am down that it who way but This is all d'eau offen you. May Thear fram you. Tencorely Georgia Okuffa Dans sonding copy of This to Mis, Halbert June 3, 1963

Mr. William Alexander The Mart 8805 Santa Monica Elvd. Los Angeles 69, California

Dear Mr. Alexanders

At last we had an opportunity to pick up the five and a half weathervanes and to send these to you. The half refers to the Deer which is in the form of a plaque. This is only the half section of the entire vane and has been very popular for interior or exterior decor. As a matter of fact the majority of these vanes have been used over mantels or grouped with paintings in a room as well as placed on a pedestal after fitting the rod into a sculpture base. Occasionally one of these is used as an outdoor sculpture with cement blocks piled up to serve as a pedestal and a whole board on top for the rod. I have also seen it used on a long pole in the center of a swimming pool.

Under separate cover I am mailing the photographs in the event that you want to send out publicity. In addition I am forwarding the few duplicate clippings I have in my possession together with a catalogue published by the Associated American Artists Callery for the exhibition introducing these "Cushing Originals".

As I explained to you I cannot market these vanes through this gallery as they would compete price-wise with the early examples, some identical in design and made from the same molds and in the identical manner. As we were obliged to pay very high prices for the latter and have obtained relatively higher figures, we keep the 1955 versions tucked away although we quietly sold a good number to architects, industrial designers and decorators including Raymond Lowey, Henry Dreyfus, Edward Worsley, etc. and through the Furniture Mart or whatever it is called (courtesy of Joseph Kennedy in Chicago) but I am easer to dispose of the balance as this type of bootlegging is a slow process. So, I hope you have success with these and keep wiring for more and more.

My best regards.

Sincerely,

EGHt1k

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70 1944 1997 10 € \$3\$ 1 12\$ 13\$ 19 19 19 19. It was so nice to see you again and I hope that your visits will be more frequent in the future. Best regards. s water the locate of a country of the second that the same water THE WALL OF STREET AND THE PROPERTY AS A STREET OF THE PROPERTY OF THE PERSON OF THE P Land and setting a first of the same to the first transfer from the first to the first transfer from t **福* 1 条件 40 1 -- 1**2 TO BE YOUR WAY DO NOT course that the contract of th #\$P\$P\$ (1975) (1975) (1975) (1975) (1975) (1975) (1975) (1975) (1975) (1975) (1975) (1975) (1975) (1975) PVIN LOUDY LOUDY LOUDY TO THE COURT PROPERTY THE RESERVE TO THE ¶ A T (§ \$ 1) A grading At the same to like the At J.T. (Solvey and T. Spin (Again) 1966 - 1867 - 1868 - 18 EGRelle: Address of the second of the second of the The same goods of the forth of the Plat that the Time present the court of the cour A Committee of the second production of the second contraction of the The state of the contract that a sent opens. the second of th with the second to supply and amount of the street of a street of granded for a social to be a set to a set of the set of the following the following

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Mr. Sentel d. A. Stroff, dr. o. 1000 1000 Canorile Course fork Canorile Course fork

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

7 June 1965

Mr. Bo Gyllemevard, Director Osteslaticke Museet Stockholm, Swedom

Dear Bos

her show, and the festivities in general. Marjorie and I are sorrier then ever that we could not be there with you all. Many congretulations on a splendid schievement!

The last-minute arrival of the paintings must have been the cause of much worry. If it is any consolation to you, we were equally worried after receiving your cable.

My main massage now is to ask you to let me know just which picture or pictures will remain in Sweden. I need this information for insurance purposes. Then, equally important, is the matter of the return to the united States. The picture belonging to Mr. Hume in San Francisco (the one on the poster) should be returned to him, by air, as it was sent. The remainder should be addressed to Mrs. Edith Halpert. Director, the Downtown Gallery, 32 East 51st Street, New York. New York, going by ship from you to New York. We will have the losse from Monolulu collections sent on to us from New York. Many thanks for taking care of those details.

Try to get to Peris in October. Marjorie and I hope very much to spend the month there. We may get as fer north as Copenhagen, but not for long. I have too much to get done in Paris.

With best wishes from us all,

Very sincerely,

Robert P. Griffing, Jr., Director.

* via Railway Express Company, packed and declared for value as sent to you.

RPGtay

co: Mrs. Halpert

MAILING ADDRESS BOD SOUTH BERETANIA STREET, CASLE ADDRESS HOMART

1107 East Lilae Lane Milwaukee 17, Wisconsin

June 9, 1963

Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Halpert,

Re: Homeric Struggle, Ben Shahn, 1951, #171, \$1250 Discord, Ben Shahn, 1953, #199, \$1200 Pannshap, Jack Levine, 1950, \$15,000

We wrote you in January, 1962 and received the above appraisals for insurance purposes. Our insurance policy is due for renewal, and we wondered if there is any change in the valuation of the paintings.

I hesitate to bother you for this, but I would so appreciate your help.

Cordially yours,

Mrs. Abraham Melamed.

ca

49 CHESTNUT STREET
SPRINGFIELD 3, MASSACHUSETTS
June 19, 1963

Miss Edith Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Halpert:

There must be such a thing as mental telepathy. I had planned this morning to write to you concerning the Field portraits, and lo and behold your letter came in this mornings mail. Yes, by all means send us the paintings and hopefully you can find a proper frame to balance with the other.

If your secretary could make a copy of your restorer's report, it would be of value for our files. I look forward to the arrival of the paintings here, for as you know, now with the Wesson Collection permanently ours we have become a focal point for research in this interesting Master.

With kind regards.

Sincerely yours,

Frederick B. Robinson

Interior B. Dbi

Director

FBR:cm

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director Consultation service by appointment 32 EAST 51 STREET NEW YORK 22, N. Y. Telephone: Phaza 3-3707

June 3, 1963

Dear Lucies

I was so happy to hear from you. It has been a long, long time since we have met and I hope that you will be in New York before the year is over.

recopeblishing information regarding sales transactions, rethers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be slinked after a reasonable search whether an artist or haser is living, it can be assumed that the information be published 60 years after the data of sale.

Miss Edith G. Halpert, Director

June 4, 1963

Friday afternoon. As you might imagine, it is extremely difficult to get these people together for the simple reason that Goodson-Todman has 35 broadcasts each week out of New York. Somebody is almost always in a studio. Therefore, if there has been any clarification of our position by Friday, I would be very grateful if you would give me a call.

If you have any other questions, of course, do not hesitate to call me immediately. I hope that this works out, Miss Halpert, because I believe that we can have a good show.

Sincerely,

Jim Sirmans

JS:ap

June 3, 1963

Mrs. Andre Previn 1454 Stone Canyon Road Los Angeles 24, California

Dear Doryt

Last night I heard a report that you and Andre are due in New York very shortly and I thought I would put in my bid for an evening with you. Just recently my old cook returned and now I can offer excellent dinner as a temptation.

I will also show you some folk art items similar to those in our exhibition, SIGNS AND SYMBOLS. To cheer you up I can advise you that over 90% of the objects in that exhibition were borrowed from museums and a few private collectors to whom we had sold the items many years ago. If you will refer to the catalogue you will see the credits. I am gradually releasing some of this material and have some hot little numbers on hand. I also have something by K.

I was delighted to learn about your joint nomination. One of these days I will start watching TV particularly now that mine has been repaired and I present is in excellent working order. Unfortunately not only my days but practically all the evenings are taken in filling the abnormal number of requests for information plus the load of gallery work per se. But I have a new assistant coming on Monday and I have my fingers crossed in the hope that I will be relieved of many duties in the future and will start leading a normal - so-called - life.

De let me know when you plan to be in New York and please save some time for me. I am very fond of you and Andre and look forward with great pleasure to your forthcoming visit.

As ever,

EGB:1k

ARKANSAS ARTS CENTER

June 7, 1963

Mrs. Edith Gregor Halpert, Director , The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

The Board of Trustees, the staff and I were indeed sorry that you could not be with us at the Dedicatory ceremonies of the Arkansas Arts Center on May sixteenth, seventeenth, and eighteenth. We were deeply gratified with the enthusiastic response on a state level, as well as on a national level. Enclosed is a copy of our Dedication Program.

It is our hope that you will find the time to visit the Arkansas Arts Center in the not too distant future.

Looking forward to meeting you.

Sincerely,

Mrs. Winthrop Rockefeller President, Board of Trustees

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA JOHN RICHARD CRAFT DIRECTOR

June 6, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Edith:

This day, via Schumm Traffic Agency, we are returning to the Downtown Gallery the following paintings which you were so kind as to lend to our recent ASCENDANCY OF AMERICAN PAINTING exhibition:

"TREES" by Charles Demuth

"LIGHT COMING ON THE PLAINS" by Georgia O'Keefe

"GOTHIC ENFLAMED" by Abraham Rattner

"THE WORLD'S GREATEST COMICS" by Ben Shahn

"TWO SCULPTURESQUE HEADS" by Max Weber

The purposes of this exhibition are very much indebted to your personal attention and to your cordial cooperation. I would have you know of our sincere appreciation of your counsel and of your active support.

Cordially yours,

John Richard Craft

Director

JRC:sac

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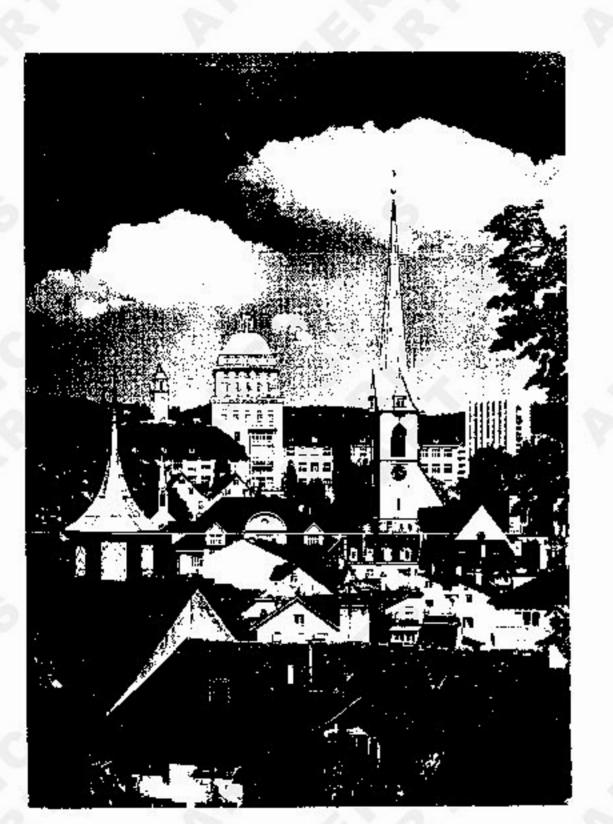
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Mr. Tosun Bayrak Fairleigh Dickinson University Madison, New Jersey

June 11, 1963

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rior to publishing information regarding sales transactions, rescuraters are responsible for obtaining written permission from both suist and purchaser involved. If it extent be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 50 years after the date of pale.





PARK GALLERY

20090 Livernois Detroit 21, Michigan

DONALD F. MORRIS director

June 15, 1963

The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

As always, enjoyed so much seeing and visiting you last week.

Enclosed is a check for \$623.00, which cleans up the past balance and leaves us owing you \$2,860 for the Rattners.

We will be closing the gallery the end of July. We plan to be west all of August, and will re-open after Labor Day. Hope that you have a very pleasant summer and a minimum of traumatic experiences. I am looking forward to seeing you in the fall for a full report on your summer adventures and also, to see what we can cook up for the poor people of Detroit.

Sincerely,



THE UNIVERSITY OF ARIZONA

TUCSON

COLLEGE OF FINE ARTS
DEPARTMENT OF ART

June 19, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 21st Street New York, New York

Dear Mrs. Halpert:

I have just received unofficial word from Mr. Fleischman that I will probably receive a grant to proceed with the compilation of a catalogue raisonne of Marin's work. I'm delighted at the opportunity and if all goes well, I shall be in touch with you in the near future so that we can work out some kind of program for my research in the material you have.

Sincerely yours,

Sheldon Reich

Stolden Ken

Assistant Professor

mailed Cluck \$1,000. - archives of american art

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2. WISCONSIN, BROADWAY 1-9508

June 19, 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Please accept my most sincerely thanks for your cooperation with our Suggested Additions exhibition. It was a tremendous success with everyone involved with the Center and the record of acquisitions was gratifying. Exhibitions of this kind often have their best results months or even years after the event, and I do believe that we accomplished an important educational task with regard to our patrons and our public.

Please use enclosed card to advise us of delivery of your loan. All shipments went out this week. Again, thanks for your help and my kindest regards,

Since/ely,

Tracy Atkinson

Director

TA/jr

Prior to publishing information togething sales transactions researchers are compossible for obtaining written permission from both artist and purchaser involved. If it cannot be combitished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information cases be published 50 years after the date of sale.

University of Matre Bame Notre Bame, Indiana

Bhe Mutterette Art Gallere

June 18, 1963

Mrs. Edith Halpert 32 B. 51st Street New York 22, New York

Dear Mrs. Halpert:

I must apologize for baving held these photographs so long. They may be of use to you in acquainting other patrons with your paintings by John Marin.

I did keep out the photograph of the watercolor which we bought from you. My good wishes to you and your staff for a pleasant summer.

Yours very cordially,

Rev. Anthony J. Lauck, C.S.C.

Director, Art Gallery

AJL/pz Bnc.

rice to publishing information regarding sales transactions, escarchers are responsible for obtaining written permission out both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Department of Paintings

June 11th, 1963

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Halpert,

Many many thanks for your letter of the 4th, which I received today, and, of course, for the very useful information in it.

I shall write Mr. Gallup at Yale, and if the reams of the Stieglitz papers are not too great, I should finish the cataloguing of the Dove collage within a short time.

I was very good of you to go to such trouble, I am extremely grateful.

Yours sincerely,
Arianwen Howard

THE AMERICAN FEDERATION OF ARTS 41 East 65th Street, New York 21 · YU 8-7700

June 20, 1963

OFFICERS

Roy II. Neuberger President George H. Fitch First Vice President David M. Solinger Second Vice President Alice M. Kaplan Third Vice President Hudson D. Walker Secretary Allan D. Emil Treasurer Richard F. Bach Honorary Vice President Lloyd Gasslrigh Honorary Vice President William M. Milliken Honotary Vice President

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DIRECTOR

John Walker John W. Warrington Enclosures

Peter Pollack

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Mrs. Halpert:

The AFA is responsible for organizing and circulating from December 1963 through December 1964 for Clairol, Inc., represented by Ruder and Finn, Inc., an exhibition entitled MOTHER AND CHILD IN MODERN ART--to be composed of paintings, sculpture, drawings, and prints. This exhibition has been given the AFA number 63-33. It will open in November in the AFA Gallery.

Sentform

We are very gratified to learn from preliminary correspondence turned over to us by Ruder and Finn that you have consented to lend the following:

William Zorach: AWAKENING

We are submitting our loan agreement forms and a self-addressed envelope. May we ask that you supply us with the title, and all other data indicated, and return the brown form to us, retaining the gray copy for your file?

All works lent will be insured under our all-risk policy during the period they are in our custody, and we will assume all expenses connected with the assembling, transporting, and preparing of loans for circulation. The AFA will construct strong slotted boxes, safe for such travel, and if necessary will provide sturdy traveling frames.

We will be happy to answer any questions regarding this project.

Sincerely,

Robert H. Luck, Head

Dept. of Special Programs

Bol Cuela

CLASS OF SERVICE

This is a fast message unless its defetted charsever is indicated by the proper symbol.

WESTERN UNION

SF-1201 (4-00)

DL to Day Letter NL=Night Letter LT= Internacional

TELEGRAM

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is DOCAL TIME at a

NF367 BA470

B KL A062

KLZ1 NL PO KL NEW YORK NY 15 NFT MRS EDITH GREGOR HALPERT , DIRECTOR, DLR MON 2 PM

1 32 EAST 51 ST NYK

AFTER PROLONGED CONSTRAINED SECRECY WE ARE HAPPY TO TELL YOU THAT THE WHITNEY'S NEW HOME WILL BE AT THE SOUTHEAST CORNER SEVENTY-FIFTH STREET AND MADISON AVENUE ON A PLOTTAGE 104 BY 125 FEET WHICH WILL GIVE OUR MUSEUM THREE TIMES THE EXHIBITION SPACE AND THREE TIMES THE STORAGE SPACE. ARCHITECT OF THE NEW BUILDING WILL BE MARCEL BREVER AND OUR TARGET IS TO MOVE IN THREE YEARS TIME. THIS NEW AND SIGNIFICANT PHASE IN THE DEVELOPMENT OF THE WHITNEY MUSEUM OF AMERICAN ART ATTESTS TO ITS GROWING SCOPE AND IMPORTANCE IN THE ARTISTIC UNFOLDMENT OF THE AMERICAN PEOPLE

ARMAND G ERPF PRESIDENT FRIENDS OF THE WHITNEY SYMBOLS

June 17, 1963

Mrs. Rita Lebwohl
St. Armands Gallery
302 John Ringling Bouleverd
Sarasota, Florida

Dear Mrs. Lebwohl:

As we are making preparations for closing the gallery for our vacation period we are now at work on the annual inventory and are eager to have all consigned material returned to us so that our records will be complete.

Since you have had the Shahns for so long apperiod may I suggest that you return to us the items which have not been sold and send us a check for the remainder - or those which were sold.

In the fall if you would like to have some consignments we would be glad to cooperate with you. I hope that you and your husband have a good summer.

Sincerely,

DH:lk

THE AMERICAN CHURCH IN PARIS

TEL. 1 SAVALIDES 38-90, 07-99

MARTIN V. B. SARGENT

The advantages, as I see them, are these. a well-known center for the American community overseas. d respendent in those our correspondence re the We also house temporarily the new American College of " we nother was a more than we Peris. We are also a kind of window into American life gras bigne od mae **destealistuion o**d for the French people. We would get good publicity t mag. . someth to intende. . And t Time-Life just called yesterday saying they'd heard THE THE LOS LIBER SO LIBER WOOD TO BE we might be baving a Rattner show, would it include them his notebooks, and could they do a story. I asked them stockold officintil aux plans were more definite. We will take indecommission see there is no drawback in that respect Finally, we belen to have some discussion of the work immedeletely preceeding the vernisassen we already have the ter support of Ambassador Bohlen, David Hockefeller, and others of influence here in Peris, including the French. And we ima bisser and durch billets ofir not registe tide ourselves believe in it and will work hard at it. Wimer's Arthress and Ask to the country atoming Will you let me know if there is anything you can do alon wor the state of ear row neigh

to make this the significant show it should be reached to make this the significant show it should be reached to the set in touch with all good with and program to seek the set in the set program with all good wishes.

It work that he has done here. In talking with him, it should be an extremely significant show if it shall extremely his whole life se an ertist.

Show if it shald represent his whole life se an ertist.

Show if it shall represent his whole life se an ertist.

Show if it shall represent his whole life se an ertist.

June 4, 1963

Mr. Albert Christ Janer Pratt Institute 215 Ryerson Street Brooklyn 5, New York

Dear Alberts

I am so sorry to have missed your call but this is a very busy time of the year as you know, not only because of the current Weber exhibition but also because we are preparing to close for the summer and there are millions of details which require my attention.

Also because of the time of the year it is impossible to call a meeting of the Halpert Foundation. Thus, much as I would like to cooperate at this time, I am not in a position to do so as I can make no commitment in relation to the Foundation funds without the Committee's approval.

I hope that you will wait until early fall and meanwhile would suggest that you write me an official latter to be read at the meeting.

Frankly, I pity the Ford Foundation as now I am in a position to realize the complications involved in group functioning. Based on what a midget like me has to go through. I can well appreciate the multiplied problems across the street.

This summer I plan to spend the bulk of my time in Newtown, Connecticut, and now that Albert (do you remember my cook?) is with me again I am in a position to indulge myself in invitations and thus pope that Virginia and you can come up for a few days at your convenience. I cannot promise you the Town Parade, but we can have some fun together nevertheless. Do let me hear from you.

With affectionate regards,

As ever

EOHILK

Garry Moore

June 10, 1963

Dear Miss Halpert:

Enclosed please find my check for \$624.00 for the painting "Sailing on the Susquehanna River" by C. F. Miller. The price of the painting itself was \$600. The additional \$24 is for the New York City sales tax.

Thanks for your help. The painting is a huge success.

Garry Moore

GM:ad Enc.

Miss Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

rior to publishing information regarding sales transactions, seemrchers are responsible for obtaining written permission you both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information with mathitated for years after the date of sale.

THE NEWARK MUSEUM

43-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

June Seventeen 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 Street New York, New York

Dear Mrs. Halpert:

Thank you for your invitation to the special preview on June 19th. Miss Coffey is on vacation at Nassau and hence is unable to accept your kind invitation.

Sincerely

Dorothy McNally
Secretary to Miss Coffey

Albright-Knox Art Gallery Buffalo 22, New York

June 19, 1963

Mrs. Halpert The Downtown Gallery 31 East 51 st Street New York 22, New York Cebber allich Robeiter CA

Dear Mrs. Halpert:

The Gallery is in the preliminary stages of assembling a Niagars Falls exhibition which is planned for a year from now. It will consist of works of quality, both paintings and prints. There is no limitation as to style or period, but the subject matter should relate to Niag ara Falls.

Perhaps you have something in your collection which could be considered for the exhibition. If so, would you please send a photograph and further data on it. Otherwises I would greatly appreciate any sugg estions you might have.

Sincerely,

Robert M. Murdock,

Curatorial Assistant

Robert M. Murdock

CLASS OF SERVICE

This is a face message unless its deferred charteter is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SF-1201 (4-60)

1963 JUN 19

NL=Night Letter LTe laternational

The filing time shown in the date line on domestic relegrants is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

PF A100 NK 164 PD NEW YORK NY 19 150P EDT

EDITH HALPERT DOWNTOWN GALLERY

32 EAST 51 ST NYK

REGRET JURY DUTY KEEPS ME AWAY THIS AFTERNOON GOOD LUCK ON

YOUR SHOW

JIM SIRMANS

(56).

SYMBOLS

DL = Day Lerer

n both artist and purchaser involved. If it cannot be hillshed after a reasonable search whether an artist or chaser is liying, it can be assumed that the information to published 60 years after the date of sale.

June 14, 1963

Mr. Jay Wolf, Assistant Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Sir:

Enclosed please find a photograph of the Max Weber landscape about which we had correspondence in April.

I believe that Dr. Hinkhouse asked Mrs. Halpert for some information on this painting, verbally, therefore I am sure she will know how to reply to him.

Sinceraly yours,

Norma Jeffries Registrar

Enc.

Betty Greenetein

411 East 53rd Street, New York 22, N.Y.

June 7, 1963

Dear Edith.

Any suggestion you might have as to how I can dispose of some or all of these objects will be deeply appreciated.

I'm stymied. All of the dealers I have contacted will only take them on consignment. Parke Bernet was interested in putting them in their fall suctions. However, I share your opinion that auctions can be disastrous.

Helen and Mel told me that if I had purchased the paintings at the Downtown Gallery my problem would not exist. I know they are right.

Again many thanks,

Sincerely,

Bethy Greenstein

June 3, 1963

Mr. Jacob Oxman Skowhegan School of Painting and Sculpture 35% East 68th Street New York 21. N. Y.

Bear Jacks

Many thanks for sending me your Bulletin and Facts Booklet and the Shahn posters. I have already given away two of these but retained one for my own collection. Of course I will keep my ear cocked for the rattle of gold and will let you know if and when I can nail a prospect for you.

Many thanks for your kind words. It really was a funny experience and it occurred to me that a mistaken dose of Miltown might serve a useful purpose on some occasions and will make life easy in restraining the customary implies of making unpolular comments. I enjoyed the evening despite the Miltown and actually remember everything that was said. The report was most impressive. Congratulations. Also, if I can rest my weary bones in less than a month in Newtown Illright fly up to Skownegan to check up on your activities and to see the new buildings and my many friends. If we don't meet this summer perhaps I can get you and pour wife to join me for dinner now that I have my excellent, old cook with me once more. Or if you are enroute to anywhere via Connecticut please phone and let me know so that we can arrange for a stopover during the month of July. My best regards.

Sincerely,

EGH:1k

N

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaese is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. BIRECTOR AND SECHETARY

June 11, 1963

Dear Mrs Halpert,

Thank you for your letter of yesterday, which arrived post-hasts. I am still extremely dismayed and discouraged by your report of damage sustained by the Nadelman. We went to great lengths to pack it, and the other works, in the best possible manner. One can only conclude, as you have done, that travel of works of art invites destruction. The CGA has had its share, I assure you. Meantime, our Registrar, Mrs A. R. Forbes will attend to the matter at hand. We earnestly hope that restoration to the Nadelman will be done in a way that erases the damage.

Thanks so very much also for your nice invitation. I will be in New York on Saturday, June 15, on my way to Maine for a couple weeks of respite from Gallery problems. Since I believe you said you would be in Newtown on the week-end, may we call on you there that afternoon? My wife, Ginny, shares my penchant for Americana, and I would like her to meet you. About 4 o'clock? Do let me know if this is not absolutely convenient for you.

Sincerely yours,

Don Hoopes

Mrs Edith Gregor Halpert The Downtown Gallert 32 East 51st Street New York 22, N. Y. ANDRE PREVIN

June 6, 1963

Dear Edith:

We were very happy to receive your letter. One of the main reasons we always look forward to coming to New York is that we have an opportunity to see you. We arrive on the 10th, and will be staying at the Warwick Hotel. My schedule, unfortunately, is pretty rough this time; I am conducting the Philharmonic every night from the 12th through the 16th, but we are hoping that perhaps you would have the time and the inclination to come to one of the concerts with us. In any case, we will call you when we arrive, and most certainly will come by the gallery on one of the first afternoons. I don't know whether we are affluent enough, but we are still panting to get a Stuart Davis. Perhaps we can see him, or at least call him; we remember that evening with him with enormous fondness.

You'll hear from us very soon --

Fondly,

+ 41

From to publishing programme regioning sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is aying, it can be assumed that the information may be published 60 years after the date of sole.

AFA

June 17, 1963

Mr. Irving Kaufman, The University of Michigan College of Architecture and Design Department of Irt Ann Arbor, Michigan

Dear Professor Kaufmant

Indeed I will be very glad to cooperate with you in connection with your forthcoming publication.

Under separate cover you will receive - as soon as our photographer can accommodate us - a group of photographs you requested together with the catalogue of the exhibition which we arranged.

As a courtesy to the owners I would suggest that you write for permission to reproduce the objects which belong to the institutions listed and/or private collectors. We will furnish the desired credit lines. The photographs carry the courtesy line of THE DOWNTOWN GALLERY, NEW YORK.

Shall we address the bill for the prints to the University or to the Macmillan Company? A memo is now enclosed.

Do let me know when the book is off the press as I would very much like to have a copy. Thank you.

Sincerely.

EGH:1k

The Israel Independence Ball under the patronage of His Excellency The Ambassader of Israel and Mrs. Harman

Mrs. Lyndon B. Johnson Honorary Chairman Mr. Carl M. Treeman

daile 303, Evans Ruilding Washington, D. C.

Mrs. John M. Sufer Chairman, Patrons June 14, 1963

Mr. John Marin, Jr. The Downtown Gallery 32 East 51st Street New York 22, New York

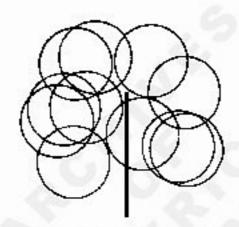
Dear Mr. Marin:

In behalf of the Israel Independence Ball Committee, I want to express the deepest appreciation of all of us for the truly wonderful cooperation of the Downtown Gallery in making available a most striking exhibition of Ben Shahn's art. I realize how busy you and the Gallery must be at this period, and your taking the time and trouble to make the excellent selection and a most representative one that you did, was extremely kind of you.

I am enclosing, as Mrs. Halpert had requested, two copies of our souvenir program which contains two reproductions of Mr. Shahn's art that he had authorized us to use. I trust you will note on the inside "program" page, that we have included a credit line for the Gallery. By the way, I think you should know that Mr. Shahn had received in Paris a copy of the cover page and was extremely pleased with the excellence of the reproduction. I am also enclosing various stories from the three Washington papers, which describe the Ball, including references to the Shahn exhibition, which was certainly one of the cultural highlights of the evening. I thought you might want to have these for your files.

As I informed you over the phone, the art is in transit, going directly to Budworth, which will return it to you very shortly. There were a number of inquiries about some of the

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission our both artist and purchaser involved. If it cannot be stabilized after a reasonable search whether an artist or rehaser is living, it can be assumed that the information who published 60 years after the date of sale.



BOSTON ARTS FESTIVAL/31 NEWBURY STREET/BOSTON 16, MASSACHUSETTS/COMMONWEALTH 6-1160

June 11, 1963

The Downtown Gallery, Inc. 32 East 51st Street
New York 22. New York

Attention: Mrs. Edith Halpert

This is to confirm our request to borrow the two sculptures by William Zorach:

Victory--bronze--1952 \$5000.00 Head of Meses--bronze--1961 \$3500.00

They will be picked up by Boston Truck Thursday, June 13 or Friday, June 14. They will be on exhibit in the Boston Public Garden from June 20 through July 14. They will be in a fireproof building and will be closely guarded. We will take care of insurance and transportation charges, and will notify you as to the date on which Boston Truck will be returning them to you.

To have Boston Truck pick up both sculptures in New York is much more convenient for us than making a separate trip to Portland. We will find a suitable pedestal for the Moses here. I will notify the Temple Beth-El that we will not be using theirs, although it was most kind of them to offer it.

Please call me immediately if there are any problems.

(Mrs.) Barbara Page Art Associate



More 1, 1963

The Overtown Gallery 32 East 51st Street New York

Attr; Miss Edith Halpert

Dear Miss Halpert:

I noticed your advertisement in Ant in America and the fact that you handle John Manin among American painters. My two favorite American artists are Manin and Maurice Prendergast. I would like to know what you might have of either artist, the medium and the price and photos if available.

Sincerely,

Mrs Walter Davis



AGRA BANGKOK BARCELONA COPENHAGEN FLORENCE HONG KONG LISBON LONDON MADRID MANILA MUNICH PAPEÉTÉ PARIS RANGOON TAIPEL TEHERAN TORYO

VIENNA

6/19/63

Mrs Edith Halpert The Downtown Gallery 32 Bast 51st St. New York, N.Y.

Dear Ediths

A bouquet of thanks before receiving the show for all of your trouble and consideration around the Dove show. I know it will be great, and we have been verbally whipping up lots of interest from museum persennel, critics and just people. Have talked with Art Forum and they seem interested in doing a story, unfortunately it wouldn't be out until after the show, but that is still Or. This is a funny town, the Gallery seems very dear and important to everyone lately. They are sure not making us rich, but if we are making so many feel so happy I guess that is the most important after all. Anyway, at least it is to me. Something sure has no charged up, I'm thriving on this work, and the more the better. It is a good thing, because Carolyn is gone for a month and I will soon lose her for an indefinite period of this, because of illness in her family. So among other things we are trying to find someone to take her place. Believe me, this is a hard thing to do, she is so good. If I seem to be stuttering and spinking like a top when you see me in August, just hand me a scotch and tell me to unwind.

It appears there is a festival in Santa Barbara the week of August 6th, very western. So I thought it best to make my reservations, which I have at the Santa Barbara Inn. This is one of those also very western places with choice of mountain or sea view. When you figure your plans let me know if on the way back to S.F. you would like to stop at San Simeon for the length of time it takes to go through. I would have to write and give specific timesand

NAME	QP.	OWNER:
ADDRE	CC.	

The Downtown Gallery 32 East 51st Street New York 22, New York

ARTIST	TITLE	MEDIUM	CONDITION
William Zorach	PIETA	Bronse	OK No Change
William Zorach	HEAD OF MOSES	Bronse	No Change
Abrhham Rattner	GARGOYLES IN FLAMES	011	No Change
Abraham Rattner	GARGOYLES #3, PARIS	011	No Change
Abraham Ratiner	JOB #9	011	No Change
Morris Broderson	LINES AND FORMS OF	Gounche	No Change

This examination was made by:

Ellen Mary Jones, Carator

June 11, 1963

Mr. Lonald Morris Park Callery 20090 Livernois Detroit 21, Michigan

Dear Don:

I am now enclosing a revised consignment for the Rattners bringing this up to date after we made out the invoices for the sales you reported.

At this time I would also like to suggest that you clean up the earlier account of the Ben Shahn and other consignments. There is a small balance which we would very much like to close out before our fiscal year's report and thus we would love to get as many payments as you can scrape up on the Rattners.

It was good to see you and your wife and I hope that your New York visits will be more frequent in the future. Best regards.

Sincerely,

ECH ILk

Prior to publishing information regarding sales transaction rescurchers are responsible for obtaining written permissifrom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POL



ROCK-HIL-URIS, INC.

880 THIRD AVENUE, NEW YORK 22, N. Y MURRAY HILL 8-8200

June 18, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

We are pleased at your interest in our art collection and gratified at the close reading you have given our catalog.

Allow me to point out an inaccuracy or two in your letter. We did purchase from The Downtown Gallery the Stuart Davis silkscreen "Ivy League". We also purchased, from you, at that time, the John Marin etching listed in our catalog; you will find both artworks itemized on your shipping ticket #6584, that date.

We do regret calling the Ben Shahn print a lithograph, and you may be sure that it will be corrected in the next edition of our catalog.

Perhaps you will want to telephone me one day after The New York Hilton at Rockefeller Center has been opened, so that we may walk through the various rooms and see the collection in its permanent setting. At that time I trust you will agree that, all things considered, the collection does represent a milestone in the relationship of art to everyday living.

Yours truly,

Seymour Levine

Saynow Covin

sl - rle

cc: Mr. Eugene Voit

June 4, 1963

Mr. Martin L. Friedman, Director The Malker Art Center 1710 Lyndale Avenue South Minneapolis, Minnesota

Dear Martin:

I was terribly disappointed that my previous commitment with our mutual friend Pete made it impossible to have a real visit with you and I deeply regret that I could not take advantage of a rare opportunity. There are several things I wanted to discuss with you which I think would be of interest to you. Nowever this will wait until we meet again.

Meanwhile I do want to follow-up on the idea you had of having the current beher Exhibition sent on to you and I may withhold some of the paintings sold in the event that your plans are for the near future or ask the new owners to hold on to the pictures until such time as they will be required in order to retain the sequence in the collection. It is mighty rare these days to find an artist who continued his exploration throughout a lifetime and such an exhibition should be most valuable, particularly in a college town like Minneapolis where so many students are exposed to such exhibitions as you have been arranging in so wide a series of personal expression.

In any event do let me hear from you so that I might be guided by your decision. Incidentally with one or two exceptions I believe the new owners and the Estate will be willing to let the exhibition travel to at least two other museums if you deem it advisable.

Keep up the good work. My very best regards.

As ever.

ROH:1k

June 20, 1963

Mr. Alan R. Symonds, Executive Director Arkansas Arts Center Mac Arthur Park Little Rock, Arkansas

Dear Mr. Symonds:

Enclosed alease find our receipt for the Marin shipment.

You will note that five items Nos. 38/06, 48/9, 16/6, 2, D048/3, bear the same notation to the effect that the frame was damaged. These were all silver or gold leaf frames which are now useless because masking tape, which is ordinarily applied to the glass only was extended over the frame. On its removal naturally the leaf came off completely. On the wooden frames we can make our own repairs but on these it would be necessary to have them completely redone as nothing (according to our framer) can match the original should small sections be replaced. Would you therefore communicate with your insurance broker to advise him about the damage and ascertain whether we should attend to the reframing at once and send the bill directly to him.

I hope you found the exhibition of interest in Little Rock. Incidentally if you have any duplicates or stats of the local reviews I would be most grateful for them as we endeavor to maintain a complete record in our artists books.

I so enjoyed your catalogue and am greatly impressed - as I wrote to Mrs. Rockefeller with the overall plans for your important Art Center. I hope to have the pleasure of secing you in New York when the gallery reopens September 3rd after the summer vacation.

Sincerely,

EGHilk



Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

was in a figure of the state of

June 16, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Halpert:

By now, the Stuart Davis painting, EVENING IN ISTANBUL, must have been returned to you from the Wright Art Center, Beloit College, Beloit, Wisc. As you remember you had loaned it to our IMAGES OF ORDER exhibition which was shown first at the Sloan Galleries, Valparaiso University, and then in Beloit.

I want to thank you for your kindness in lending the painting to us and for all the other help you gave me when I first started organizing the show. EVEVNING IN ISTANBUL was a very fine Davis and added much to the exhibition. I trust that it came back to you in good condition.

Sincerely,

Richard Brauer, Gurator

1

JUN 17 1963

Dear Mrs. Halpert:

I find it difficult to express in words my gratitude, and that of my staff, to you for the extended loan of your magnificent collection. During the months that these pictures have been with us, they have been a constant reminder of the depth and quality of American cultural development. The pictures have been an inspiration to those of us fortunate enough to live with them. More importantly, by their presence they have told an overwhelmingly impressive story of American artistic achievement to our many influential foreign visitors.

I realize that the long absence of these pictures has been a considerable sacrifice for you. I hope that the role they have played during the past months can serve as some compensation.

Thank you again for all of us. With best regards.

Sincerely,

Lucius D. Battle

D. Sittle

Mrs. Edith Halpert, Director,

> The Downtown Gallery, 32 East 51 Street, New York 22, New York.

AFR

June 3, 1963

Mrs. Robert W. Chandler 770 Norman Drive Ridgewood, New Jersey

Dear Mrs. Chandler:

After those many weeks I finally located some information regarding the Shandler family.

I discovered that there actually are two artists with the identical surname.

- 1) Winthrop Chandler (1747-1790)
 Although a number of articles have been written about Winthrop I cannot get get the catalogues at the moment but will advise you further.
- 2) Joseph Goodhue Chandler (born 1813)
 Joseph was born in South Hadley, Mass, and later
 studied under William Collins of Albany. There is
 reference to the fact that he returned to Boston
 where he painted Daniel Webster subsequently, 1830,
 with several copies of this portrait for sale.
 He also made portraits of children, etc. Again, at
 the moment, I cannot find complete information but
 the notes include the fact that he died in Hubbardston,
 Mass, and is buried in Greenwood Cemetary.

The catalogue of the Garbisch Collection whown at the Metropolitan Museum under the title of 101 Masterpieces of American
Primitive Painting has two reproductions of portraits, obviously of members of his own family. The names are Captain
and Mrs. Samuel Chandler and were painted in Connecticut.
Thus you may choose your own ancestor with these slight hints
as to the locale in which they worked.

During the summer when I usually get all my papers into order I will follow through and send you any additional information I can locate.

I hope this will be of help to you. Sincerely,



PHILADELPHIA MUSEUM OF ART . FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY SIXTH STREET . P.O. Box 7646 PHILADELPHIA 1

June 10, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st STreet New York 22, New York

Dear Mrs. Halpert:

Our Flower Exhibition has now closed and we are planning to return the paintings, which you so kindly lent, on Thursday, June 20. We trust this date will be convenient for you.

With many thanks,

Sincerely yours

Gertrude Toomey Registrar

mt

June 14, 1963

Nr. Allon T. Schoener, Curator The Contemporary Arts Center Eden Park Cincinnati 6, Ohio

Dear Allon:

Thank you for sending the notice of the shipment of twentytwo prints from the Contempory Arts Center to The Downtown Gallery. In checking our consignment invoice No. 7174 and previous correspondence I find that there are some matters to be clarified.

On May 22nd, in your letter to John you listed Abraham Rattner's GOD'S LEDRY as being sold and in your notice of shipment you listed Rattner's ELORIM as being returned. Actually GOD'S LEDRY was returned and I wonder whether ELORIM was sold.

There is no mention of Edward Stasack's masonite intaglio EXPERLED which has not been returned here. You listed next to the Contents of Shipment - 22 prints. Actually 22 prints were returned here (replacing GOD'S LIGHT for HLOHIM) but you actually listed 23 prints including Stasack's LADY & HORSE which we did not receive and you also listed sold in your May 22nd letter. You also listed the last four prints being by Stasack. I imagine this is a typographical error as these last four prints are by Max Weber.

The Ben Shahm silkscreen THE BLIND BOTANIST was returned to us badly damaged through faulty packing, and I beliege the gallery will have to be paid by your insurance company for this complete loss. The price is \$90.00 / / / /

There is not too much good I can say at this point other than it is nice to correspond with you again. I remember you from the San Francisco Museum and I visited you in Cincinnati. You may remember I was the Museum Director in Long Beach and have moved about in the last few years. I hope to hear from you on these various points. Best regards.

1.

Sincerely.

Jerome A. Jonson Associate Jirector June 17, 1963

Railway Express Agency 401 Pailroad Avenue Lake Charles, La.

Gentlemen:

We have your notification that Express Receipt No. 631219 is undelivered.

We have written to Mrs. Walter Phillips to accept the parcel and as soon as we hear from her we will let you know.

Sincerely,

John Marin, Jr.

JMJ-171

June 3, 1963

Mr. Robert Fawcett Nod Will Road Ridgefield, Connecticut

Dear Robert Fawcett:

Much as I would like to cooperate with you I cannot add to the information you already have. I recall some mention made of the auction at the Faragil Gallery during one of the short sessions we had at the Art Dealers Association meeting, but I had to leave early for a dinner engagement and recall some discussion about the Mondrian which was under suspicion stating that Mondrian did not use the medium in that manner in the period attributed. Since I am not an expert in foreign art I stay out of any such discussions and concentrate only on the artists with whose work I am closely associated.

There will be no further meetings of the Association as a good many of the dealers involved are leaving for Europe, etc. When the meetings are resumed in the fall I will make some inquiries at the time and will send you whatever information I may obtain. Meanwhile it might be a good idea for you to contact Sidney Janis directly as he is an expert in the field and may clarify the issue for you.

It was so nice seeing you at the symposium and I want to thank you for your kind words. As you gathered I am very bitter about the change of ethics in the art world and intend to continue my fight indefinitely in the hope of getting through to the institutions in America who are chiefly responsible for the change which has occurred during the past decade - despite the fact that I am losing more and more of that clientels.

Why don't you drop in when you have an opportunity before the gallery closes for the summer - as of June 28th? Best regards.

Sincerely,

EGH:1k

rice to publishing information regarding soles transactions, researchest are responsible for obtaining written permission has both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information permission of the purchase is living.

ALL ARTICLES NOVED, PACKED, SHIPPED, CRATED, STORED, SERVICED AND TRANSPORTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING BELOW AND THE TAXIFFS FILED BY THIS CARRIER WITH THE PUBLIC SERVICE COMMISSION.

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Packers and Movers of Works of Art - Collecting and Packing for Art Exhibitions a Specialty

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PUBLIC SERVICE COMMISSION CERTIFICATE & NYC 524 424 WEST 52nd STREET

June 11, 1963

Downtown Gallery Mrs. E. Halpert 32 E. 51st St. New York 22, N.Y.

Dear Mrs. Halpert:

We have yours of the 10th enclosing check for \$94.50, dated May 25rd, and this is the first remittance received from you covering the outgoing transportation charges to Winston-Salem.

We note that you had no arrangement regarding the return cost, and we will await your further advice about the billing in this instance. It was our understanding that the respective galleries were to defray this expense, and then be subsequently reimbursed.

Very truly yours,

M.S. BUDRORDE & SON, INC.

BY

C*J/as

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This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or parkage, unless the shipper declares in writing on the shipping decuments a greater value. Where a greater voice than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the superse of the shipper.

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CHARLES P. PENNEY, JR.
ATTORNEY AT LAW
OLCOTT, NEW YORK

June 1, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed herewith is my check for \$100.00 to be applied toward the balance due on my purchase from your gallery of a Marin watercolor and etching. This leaves a balance due of \$1,440.00.

Please note change of address to that in the above letterhead.

Kindest personal regards.

Very truly yours,

Charles P. Penney,

CPP/t Enclosure - 1 June 17, 1963

Mr. Robert Kardon Suite 2000 117 South Seventeenth Street Philadelphia 3, Pennsylvania

Attention: Miss Peggy Maccioni, Secty.

Dear Miss Maccionit

I am sorry to be so late in answering your letter but our accountant did not have an opportunity to check the records until a few days ago.

We both regret that the bookkeeper made the error in crediting the April 30th payment to another account. The adjustment has been made and I trust you will forgive this inconvenience to you. Thank you for your cooperation.

Sincerely,

EGH:1k

Prior to publishing information regarding sales transresourchers are responsible for obtaining written perfrom both artist and purchaser involved. If it cannot established after a reasonable search whether an artisarchaser is living, it can be assumed that the informmay be published 60 years after the date of sale.

DARTMOUTH COLLEGE Hopkins Center Hanover · NEW HAMPSHIRE

CHURCHILL P. LATHROP Director of Galleries

June 6, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

The success of our recent exhibition of religion in art was due in no small part to the inclusion of your fine Zorach sculpture, Broderson painting, and the three Rattner paintings.

The entire Hanover community, not only students but faculty and townspeople as well, attended the exhibition in great numbers and there were continuous comments of praise.

On behalf of Dartmouth College and the Art Galleries of the Hopkins Center, I wish to extend to you our deep appreciation for your generous loan to our exhibition, and I wish to take this opportunity to express to you my personal gratitude.

Sincerely,

Churchill P. Lathrop

Director

CPL:bt

The Mashington Post

IBIB L STREET, N.W. REPUBLIC 7-1234
WASHINGTON 5, D. C.

June 5, 1963

Dear hrs. Halpert:

A new magazine, Realm, devoted to women of accomplishments in the various arts, has asked me to write an article for them on the work of Georgia O'Keeffe, at my suggestion. They want to use five or six illustrations and some color. I havealso suggested that they use one of Stieglitz' wonderful portraits of his wife, if any are available for this purpose.

I would like, of course, to use work from both the early and late periods, and for this reason wonder if you would permit us to use your 1916 watercolor, Red and Green 11, as an example of an early work? For color, I am trying to borrow the electros of "From the Plains," which was used in the New Tradition catalog of the Corcoran Gallery, but also wondered if you had other color transparencies that the magazine could also select from, and that might be made available?

From the late period I would like to use "In the Patio," 1950, from your collection, if you are agreeable. Also I shall visit the show at the National Academy to see if there are other late works included - or perhaps you already know which paintings are hanging there. The Academy is going to give me a photograph taken of Miss O'Keeffe on the evening of the ceremonies for the new members.

I shall be in New York on Wednesday and Thursday, June 12 and 13, and would be most grateful if you could spare me a few minutes of your time to discuss these matters, at your convenience. Needless to say, I am most anxious that full credit be done Miss O'Keeffe in the article for her important role in the devalopment of American art.

Flease reply to: 2119 Leroy Flace nw Washington 8. DC Leslie Judd Ahlander



June 19, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Many thanks for your kind letter of June 17. Yourswishes are very much appreciated.

I would like to order a hundred copies of ARC FOR COLLECTORS. I take it that this would cost us \$8.00 plus handling and mailing charges. I can promise you that I can put them to good use here.

I had a talk the other day with Helen Regenstein who showed me a photograph of the 1913 Weber they are thinking of buying. I told her that I thought they had a rather unique opportunity which I wished the Museum could taken advantage of. I hope this thing was brought to a happy conclusion.

I will indeed be in New York in the early fall and would very much like to see you then. The possibilities here are tremendous and I believe we are heading in the right direction, although it will take a great deal of doing. Fortunately, I am used to the grindstone. For instance, much needs to be done about the collection here and I hope that you can help me in this respect.

With best personal regards,

sincerely yours,

Gudmund Vigtel Head of the Museum

GV:kb

one to publishing information regarding sales transactions, exceptions are responsible for obtaining written permission inm both artist and prorchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information or to multished 60 years after the date of rais.

THE SOLOMON R. GUGGENHEIM MUSEUM
1971 FIFTH AVENUE NEW YORK 28, N. Y.

ENAIGHT 8-5110

June 18, 1963

Mrs. Edith Gregor Ralpert 32 East 51 Street New York, New York

Dear Mrs. Halpert:

Thank you very much for your kind invitation to preview 'america: The Artist's Eye'. I would love to have come but I am leaving for Europe the day after the showing and I just don't see you I can make time to come. This is not lack of interest, I assure you, but simply lack of time. Possibly the company would let me know at the Museum when the series will be presented so that perhaps I can catch it when it is telecast.

Sincerely yours,

Lawrence Alloway Curator

La:ah



The Israel Independence Ball under the patronage of His Excellency The Ambassador of Israel and Mrs. Harman

Mrs. Lyndon B. Johnson Honovary Chairman Mr.Carl M. Troman

Mrs. John M. Safer Chairman, Betrons Suite 303, Evans Building Washington, D. C.

Mr. John Marin, Jr.

- 2 -

June 14, 1963

works of art and most of those who inquired were requested to communicate directly with the Downtown Gallery, using my name as the point of reference. In addition, I have been informed that Mrs. Irving Biener of 4501 Connecticut Avenue, N.W., Washington, D.C., will be visiting the Gallery sometime during the week of June 17th for the purpose of purchasing a painting on a religious theme for installation in her temple. I am not sure whether she was directed to refer directly to either you or Mrs. Halpert, but she will probably cite my name or the Israel Ball. Another very specific request came from Mr. William B. Saunders of W.B. Saunders and Co., Economic Consultants, 501 Cafritz Building, N.W., Washington 6, D.C., who had been extremely interested in the Shahn painting "Anger", which was not for sale. He would greatly appreciate receiving from you a descriptive catalogue of Mr. Shahn's work and particularly a painting in the same genre as "Anger". As I indicated to you, we are definitely taking the "Maximus" for which I am enclosing my personal check for \$293., and I will shortly make arrangements directly with you for picking it up.

Please accept my warmest regards and appreciation for Mrs. Halpert and yourself for contributing immeasurably to the artistic success of a most memorable event in the Washington social calendar.

Sincerely yours,

Samuel N. Solomon

Coordinator

SMS:hd

Encis. - Newspaper Clippings

2 Programs

1 Check

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE 18, MARYLAND CHESAPEAKE 3-7658

June 10, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Ralpert:

Thank you for your letter of May 20. I find to my regret, that the Publisher with whom we have been negotiating does not wish to pay any fee for the reproduction of our copy of the late Max Weber's "Solo." We have therefore with a drawn the print from our list of Christmas card possibilities, as I feel strongly that use should not be made of the works of contemporary artists without proper recompense.

I hope to seenyou the next time I am in New York.

Sincerely yours,

Denys P. Myers

Assistant Director

DPM: ag

June 10, 1963

Mr. R.L.B. Tobin Tobin Lease Map Co. Box 2101 San Antonio, Texas

Dear Mr. Tobini

The Max Weber exhibition was extended by popular demand and requests by visiting ruseum directors. Your pastel THE PERFORMANCE is being packed today for shipment during this week. Would you be kind enough to place this picture under your insurance policy.

We would appreciate if you return the enclosed receipt form, duly signed, after you receive your pastel.

Sincerely yours,

Jerome A. Donson Associate Director

Jameste





2000 Town (32 E. 51st \mathcal{N}

June 14, 1963

Mrs. Fenwick Keyser Chairman Rental Gallery Baltimore Museum of Art lyman Park Baltimore 18, Maryland

Dear Mrs. Keysert

When by the butter of the butt

Thank you for forw rding the works listed on our consignment invoice No. 7068. Yesterday, in unpacking, it was noticed that there are five works which were not returned. They are:

> Ben Shahn, PATERSON - Unique, Watercolor Max Weber, DRESSING, Gouache Robert Osborn, MARCEL MARCEAU, Pastel & Crayon CHAPLIN, Ink & Watercolor JOCKEY & HORSE, Pastel

I have been told that you retained the three Osborns but I find nothing in the files to this effect. Can you verify this in your answer to me and inform me of the disposition of the Weber and Shahn.

When I was in Baltimore during the College Art Association meeting in January I visited the Museum's Sales and Rental Callery and was most impressed with the work you are doing there.

I look forward to hearing from you.

Sincerely.

Jerome A. Donson Associate Director

JAD11k

not be

15 June 1963

Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Madam:

I have been in contact with Mr. Alfred Frankenstein, this city, in regard to a glass chromo-lithiograf I possess. It is one of the Tuckfar or prints of William Harnett's 'The Old Violin'.

Mr. Frankenstein informed me that it was very, very rare and that if I was interested in disposing of it you would be able to find a buyer.

At this time I have not decided whether to sell or not. Of course like most things there is a price for thich we will all sell our worldly possessions. I would appreciate knowing the fair market value of these prints and how a sale could be arranged through your gallery.

Thanks in advance for any consideration you care to give this query.

Sincerely,

Richard W. Weaver RICHARD W. MEAVER 515 Frederick St.

San Francisco, Calif.

WALKER ART GENTER

1710 Lyndale Avenue South

Minneapolis 3, Minnesota

FEderal 6-0301

Martin L. Friedman, Director

7 June 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 Mest 51st Street New York 22, New York

Dear Mrs. Halpert:

Mr. Friedman has asked me to reply to your letter of June 4 regarding a Max Weber exhibition.

Our exhibition schedule would not allow a showing during the summer or fall without a great deal of shifting. We prefer, therefore, to consider an exhibition for early 1964, if this can be arranged.

We look forward to hearing from you.

Sincerely yours,

PEAN Swamon

Dean Swanson Assistant Curator

DS/dn

Prati Graphic Art Center an extension of Pratt Institute publishers of Artist's Proof a magazine of printmaking 83! Broadway New York 3

> New York telephone Or 4-0603

Mrs. Halpert, Director Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halpert:

Jet telephon call 4 0 124-0603 J. Stank Perteri. Color print preferi typical majorite integlis Fritz Elchenberg, director of the Pratt Graphic Art Center has proposed including one of the collograph prints of Mr. Edward objects applied or fixed to the plate before

engasers with the transfer of the different process of the control of the control of

Stasak in the Biennale de Paris.

I enclose a forms which must be mailed back to me within the next 5 days. I would also appreciate a short biographical data sheet. The print should be urmatted and we will pick it up no later than July 2nd.

Please return the enclosed postcard if you intend to reply to the sent 6/20 Jap above conditions.

Sincerely yours,

Andrew Stasik Associate Director

AS/pk

Edward Starack
"They have Met Before"
Masonite-Integlio in colon (1962)



ARMORY SHOW · 50TH ANNIVERSARY EXHIBITION

TO BENEFIT THE CREATIVE ARTS PROGRAM . HENRY STREET SETTLEMENT

June 3, 1963

Co-Chairmen

Mis, Winslaw Carlton

Mis, Joseph M. Kaplon

Vice Chairman

Mr. Trwin J. Robinson

Assistant Chairman

Mrs Herbest B. Luria

Mrs. Arthur A. Houghton, Jr.

Opening Night Gala

Mrs. Gilbert Chopman

Mrs. Gilbert Chopmon
Mrs. Marcel Duchamp

Mis. William Lescaze Memorabilia

Airs, Italbert S. Aldrich Yeurs and Special Events

Mis. Frances Whitney Discor Mrs. Robert S. Potter

Yaluntaers, Armory Mr. Arthur H. Harlow,

Publicity
Mrs. Alfred W. Jones

Spensors

Mrs. Carlton Sprague Smith Special Assistant

Armory Show Secretary
Mrs. Frances Labor
Director of Publicity
Mrs. George Workburne

HELEN HALL Director Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

On my return from a short vacation, I find your letter of May 27th regarding the sale of the Sheeler "Red Tulips."

As you have already been informed, the check for the painting was sent directly to Mr. Charles Sheeler.

The painting was sold to Mr. Thomas J.+ Maloney, Box 99, Titusville, New Jersey.

I trust that this information covers your inquiries about this matter.

With many thanks for your kind words about the Armory Show 50th Anniversary Exhibition,

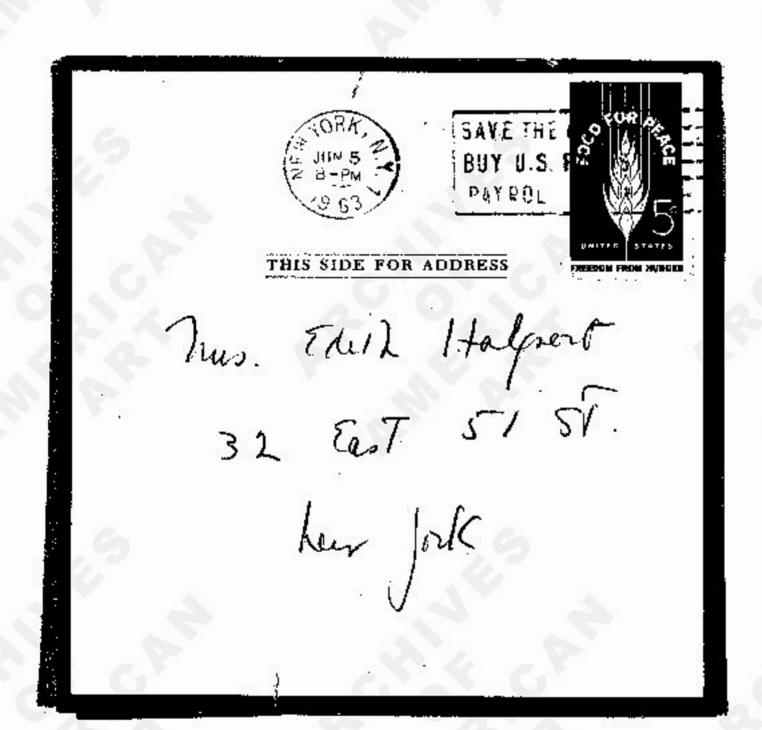
Sincerely

Mrs. Frances Leber Armory Show Secretary Tuesday, h June, 163

Hello, Edith,

I'm Bill Steadman's friend from his party for you, last Christmas. I'm coming to the city late Saturday evening the 8th and shall be there for a few days. I'M staying at the Gotham on 55th St. so can get to both the Whitney and Modern Art Mus. easily and, of course, I'd love to see Edith Halpert for a few minutes and catch up on doings at the Downtown Gallery. Do save me a bit of time, if you can. I'll call Sunday.

massive illness of last month and now is in the middle of a huge change-of-season cold. His doctor did not put him in the hospital for any of his illness and he should have been for much of the treatment, not to mention his sad state of health - or lack of it. He's still on frequent shots of penicillan and swears the doctor is filling him full of cold germs!



components are responsible for obtaining written permission can both actist and perchaser involved. If it cannot be stablished after a reasonable much whether an actist or archeser is living, it can be assemed that the information by he published 60 years after the date of sale.

Memorandum from . . .

ROGER L. CROSSGROVE

Dear Mrs. Halpert:

This note will note only bring the Max Weber piece but I hope also a young Man to do your library collection for you.

Thank you again for the copy of the Weber which I have already read and found most interesting and valuable in every way.

7 June 1963

Date:

June 3, 1963

Mr. Jim Sirmans Rogers & Cowan, Inc. 500 Park Avenue New York 22, N. Y.

Dear Mr. Sirmans!

At last I had an opportunity to discuss the exhibition with Peter Pollack, Director of the American Pederation of Arts, and indirectly associated with the Archives of American Art. In discussing this exhibition he asked who would sponsor the exhibition of paintings and/or sculpture by theatrical and TV personnel. This rather floored me as in the enthusiasm about the idea I forgot to inquire how Rogers & Cowan, Inc. fit into the picture. Won't you therefore please write me at your earliest convenience outlining the plan and this relationship so that we can get going before I leave for my two months vacation. There is a great deal to be done and I should like to get started very promptly. I look forward to hearing from you shortly.

Sincerely,

EOH 111

ap

ZÜRÜC! Universität, Prediger-Kircha und Schwestern-Habendus

C 784 Photo und Verlag E Furla, Zürich

to problishing information regarding sales transactions, robers are responsible for obtaining written promission both artist and purchaser involved. If it cannot be liabed after a responsible search whether an artist or user is living it can be assumed that the information be published 60 years after the date of sale.

June 11, 1963

Mr. Hervey Leepa Leepa Associates P.O. Box 52 Summerland, California

Dear Harveys

Thank you for your recent letter referring to the landscape by James Crawford Thom. I am sorry to say that at this point I cannot be of any assistance to you. In the event that I learn of anybody who would be interested in this landscape at a later date I will pass it on.

As you can see I sa at The Downtown Gallery after having left the Long Beach Museum and traveling in Europe with my family. I hope all is going well with you.

Cordially,

Jerome A. Donson Associate Director

JADATE

June 20, 1963

Mr. Robert M. Hurdock, Curatorial Assistant Albright Knox Art Gallery Buffalo 22, New York

Dear Mr. Murdock:

Thank you for your letter of June 19th informing us of your thems exhibition relating to Niagara Falls. The American Folk Art Gallery has had much material on this subject which has gone to the Abby Aldrich Cockefeller Folk Art Collection in Williamsburgh, Va. If you would contact Mrs. Mary C. Black, Gurator, she may be able to assist you directly.

Thank you for thinking of The Downtown Gallery.

Sincerely,

Jerome A. Donson Associate Director

JAD11k

which

21 Beechwood Place Irvington 11, New Jersey June 15, 1963

Downtown Gallery 32 East 51st Street New York, New York

Dear Sir:

A friend and I are interested in arbibiting our oil paintings in your gallery. If an appointment could be arranged, we can bring a selection of our work to show you. At the present time we do not have photographs of our work, so would prefer showing the actual paintings themselves.

We would appreciate your letting us know what steps have to be taken to exhibit in your gallery, and the person we should contact about this.

Thank you.

Lynne Baetzsch

Sun 1/10

THE AMERICAN CHURCH IN PARIS

MARTIN V. B. SARGENT MINISTER

TEL. : INVALIDES 38-90, 07-99

Desir Miss Hallpert " 1979 1988 1983 2 22 , automobile 1988

e mell'-impons denter for time Aerthous sesmining overseus.

L hope you remember me from our correspondence re the specific matters was a visit on the section of the specific ratio of the fountain. We were en route then, to France, and I mentioned my hope that we might be able to show some good specific ratio of the specifi

Well we're here. We've rejuvenated an old theatre there at the church, which had been used as a market or and have the reterm servicement when that was a real meed, and have tretter ambitious plans for the space asyon while see by the enclosed brochure. The lives and here a transpersion of the space asyon while the choice of the space asyon with the choice of the space asyon while the choice of the ch

I won't bother you with details about the music and the area programs - its enough to say they're moving slowly but toward excellence. But I would like to ask you help the art field. Several months ago I got in touch with Abraham Rattner and he is willing to open the art program with work that he has done here. In talking with him, it became obvious that it could be an extremely significant . We'd like to schedule it for October 11 touch with the art of the could be an extremely significant who if it could represent his whole life as an artist.

We'd like to schedule it for October. I don't imagine we could talk you into coming over? Can you help us in any way?

June 10, 1963

Miss Merie T. Lampard 2020 Kendell Avenue Madison, Misconsin

Dear Miss La mards

I am sorry that your letter was inadvertently mislaid.

However the painting referred to is the personal property of John Marin, Jr., and I would suggest that you write to him directly regarding the slide. His address is: 15 Seminols May, Short Hills, New Jersey.

Sincerely,

EGH.35

June 4, 1963

Miss Arianwen Howard, Department of Paintings Museum of Fine Arts Boston 15, Massachusetts

Dear Miss Foward:

Upon receipt of your letter I communicated with O'Keeffe's secretary in the hope of obtaining a complete set of catalogues issued by Stieglitz in the various galleries he headed during his career. I knew that a complete set had been sent to the library at Yale University together with all the other archives relating to Stieglitz and "The Stieglitz Circle" but after these many years of my trying to obtain duplicates "learned last week that everything else was forwarded to Yale as well in a large series of corrugated boxes. Perhaps if you write directly to Mr. Gallup at Yale you may be able to obtain the necessary information.

Meanwhile I did locate the 1925 catalogue which, incidentally refers to an exhibition actually held at the Anderson Gallery based on a selection made by Alfred Stieglitz. The information is listed below together with a record of the show we had at this gallery.

Arthur G. Dove

Long Island Exhibition Catalogue #4 in Show known as "Seven Americans", organized by Alfred Stieglits, including the following artists: Arthur G. Dove, Marsden Hartley, John Marin, Charles Demuth, Paul Strand, Georgia O'Keeffe and Alfred Stieglits. Above exhibition held at The Anderson Galleries, New York, Dates 3/9 - 3/28/25.

Also - Dove Collage Exhibition - The Bowntown Callery
No. 6 in Catalogue Date 11/1 - 11/26/55



UNARCO INDUSTRIES, INC.

332 SOUTH MICHIGAN AVENUE - CHICAGO 4, ILLINOIS

June 17, 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

This is in reply to your letter of June 10th addressed to Mr. Louis Stein, the Purchasing Agent of UNARCO Industries, Inc. It is concerned primarily with straightening out some misunderstanding regarding the purchase of a Seragraph by Ben Shahn.

This piece of art was purchased by Mr. Edwin E. Hokin, the President of our company. At the time of purchase, our company name was Union Asbestos & Rubber Company. This name was changed to UNARCO Industries, Inc. on April 17th.

Your original invoice for this Seragraph was addressed to Mr. Hokin and was paid on May 8th by Union Asbestos & Rubber Company, Check # 20451.

The misunderstanding regarding this purchase probably can be laid at my door. I was very unaware of your first invoice on which payment was made and issued a confirmation invoice request which was handled by Mr. Stein. He made a request for invoice which resulted in some confusion on your part and considerable confusion here. I hope that this explains everything to your satisfaction and that the matter can be considered closed. I am sorry for any difficulty I may have caused.

Sincerely,

Walter C. Power

Walter C. Foruse

Director of Marketing & Advertising

Corpeu. M. W. 6/6/63 Mrs. John Proson Later Porrest, Ill. Dear Mus (Frozen: I have copy of Mis. Keeks Celler & you daled May 30 -63. I very much regret what has happened 6 Profociating "Two Constrain Popper Races III - 1957. Howars as nothing con Gr dong about fing beinting I would let 4 6 suggest that if you are in New york you could look at what Moo. talpul has and see y those is cary thing of equal valuer that you would wish to or Real typu Reop

mor to printinging successed on regigining written permission remainshers are responsible for obtaining written permission rem both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sole.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

June 5, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

With the closing of our major exhibition for 1963 entitled THE NEW TRADITION, the Corcoran Gallery has made an important contribution in the field of American art. I am sure that you, as a lender, read with interest the very favorable reaction in the press.

We, here at the Corcoran, are indebted to you for your willingness to lend so generously to this exhibition; and in behalf of Mr. Vigtel who is no longer in Washington, I extend to you his thanks and that of the Gallery.

With best wishes,

Sincerely yours,

Donnua Ritoopes.

Donelson F. Hoopes Curator of Exhibitions

DFH/11

ALBERT R. LEE & CO., INC.

TELEPHONE ELMWOOD 9160

OSWEGO, N. Y. 138 WEST IND ST. TELEPHONE OSWEGO 3143 INSURANCE ADJUSTERS
MARINE SURVEYORS

90 JOHN STREET

NEW YORK 38, N.Y.

TELEPHONE BEEKMAN 3-9200

June 3, 1963

"ARLEECOT"

IN REPLY REFER TO

#34064 GCT

The Downtown Gallery, 32 East 51st Street, New York 22, N.Y.

Attention: Mrs. Halpert

Dear Sirs:

Re: State University of Iowa

Damage to Painting

"Composition Around Red, Pennsylvania"

This will confirm our telephone conversation of May 28th, at which time we inquired regarding the captioned Painting.

We also wish to confirm your advices that the Painting had been sent out again on an exhibition tour, but that you would have it returned to your premises so that we could make an inspection of the damage and obtain an estimate for restoration.

We would appreciate your notifying the writer when the Painting has been returned in order that we may arrange a convenient appointment.

Thank you for your kind cooperation.

Very truly yours,

ALBERT

E CO. ING

BY:

G. C. Tayl

GCT/ea

rior to publishing information regarding sales transactions, searchers are respectible for obtaining written permission on both still and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or probaser is living, it can be assumed that the information my be published 50 years after the date of sale.

June 7, 1962

Mr. Sidney Simon, Director Northrop Auditorium University of Minnesota Dept. of Art Minespolis 14, Minn.

Dear Tr. Simons

I am terribly sorry to be forced to disappoint you but it seems since I saw you yesterday I have become very much involved in two projects. The result being I just do not have the time to order the photographs. The numbers appear on all your lists with the exception of Charles Deanth, The Deanth numbers are as follows:

Baker 14 - 795 24 - 071 4642

I will send you numbers on those paintings we did not have such as John Marin, "White Mayes On Sand" and sto."

Below are listed the addresses of the photographers:

O.B. Nelson 1616 York Avenue New York 28 Colten Photos P O Box 126 Roslyn Heights, N.Y. Oliver Baker Assoc. 25 Washington Square North New York 11

Sincerely yours,

JM/te

AFA

June 3, 1963

Mrs. Richard Black, Director Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

Dear Mary:

Under separate cover I sent you a photograph of MISS TWEEDY OF BROOKLYN, which I presented to the Detroit Art Institute in 1953. Below I am listing the information I have on my early records. I purchased this picture in May of 1940 for what was then a rather high price.

At the time I purchased this picture I was told that it was in the collection of the Tweedy family, a family prominent in Brooklyn. There was some suggestion that the artist was a woman by the name of Spencer but this is purely hearsay as there were no records whatsoever. By description was "This is a most unusual painting of the period, introducing original notes in the interior which combines two floral arrangements schoing the decor on the chest of drawers beside the sitter. It also incorporates an outdoor scene viewed from the open windows.

The painting was reproduced on page 88 in the book by ford entitled "Pictorial Folk Art". Actually it was a very popular painting as I have a record of a number of exhibitions at before the date of the glift. These include The Bowntown Gallery, Sprek 1941; Santa Barbara Museum of Art, Nay 1941; Wellesley College, February 1950; Aircn Art Institute. Eanuary, 1951. There were others which were recorded in our card file but since I have a librarian working here - finally to make order of the many book, catalogues, and reference material which has been used by practically everybody in the art world during these many years, my access to this is rather remditiont and I am waiting mutil the gallery closes to have the sum totaled my records really placed in professional form and transferred to a warehouse room to which me one but we will have access Frankly I am rether bored with the idea of being a used as an information center with nery a credit line in all the publications which have appeared. As a matter of fact and this rather amuses me - if the book which I wrote over a period of years and is, I hope, to be edited by me this coming

(cont'd)

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

12 June 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51 St New York 22, N.Y.

Dear Edith:

Time is swinging along and I now have that sense of urgency that accompanies such momentous events as an uprooting. That Alhoa Land beckons makes it eminently palatable, but at this point of going the complexities of it beset me.

I am anxious to get details of the E. G. Halpert Collection catalogue organized for production. Today I have written Bill Williams requesting loan of seven black and white plates and the color for the Davis and the Marin. I think these were probably produced with the same inks.

In addition, I am writing to House and Garden to inquire about the plates for the Rattner, "Table Still Life".

We will need your corrected listing by the first of July and if there is anything specific you might care to have me insert in my brief Foreword, please sing out. Anecdotes or comments printed about you in the past, if you consider them apt, also let me have, s'il vous plaît, p-d-q, etc.

So it goes and may this find you with a bright prospect for summer ahead.

Fond greetings,

James W. Foster, Jr. Director

P.S. I wonder if we should omit the Epstein of Einstein. Though it's a marvellous portrait (we have a cast on indefinite toan), maybe it's not altogether germane to the selection we're showing? ISW



June 17, 1963

Mrs. Winthrop Rockefeller President, Board of Trustees Arkansas Arts Center Mac Arthur Park Little Rock, Arkansas

Deer Mrs. Rockefeller:

Thank you for your very kind letter.

It was a great disappointment for me to have missed the Ledicatory ceremonies at the Arkansas Arts Center. The invitation was misaddressed and reached me after I had made a commitment to lecture out of town. However I certainly will arrange for an early visit to Little Rock shortly after we reopen the gallery for the fall season. I want to congratulate you on the Center, the handsome catalogue and the project in its remarkable, inclusive character which is outlined for the future. Congratulations and good luck.

I hope to have the pleasure of seeing you and Mr. Rocke-feller when I visit the Art Center.

Sincerely.

EGH:1k

P.S.: Incidentally many of us were greatly impressed with the publication of your integrated policy in the Art School.

Me head

painting and sculpture of a decade

an exhibition organised at the Tate Gallery by the Calcuste Gulbenkian Foundation April - June 1964 Exhibition Office:

96 Portland Place, London W1

telephone: Museum 5317

telegrams: Gulfound Weedo London

cables: Gulfound Landon W1

4th June 1963

Dear Mrs. Halpert,

Thank you for your helpful letter. I will write to Mr. James Elliott today to ask about "Package Deal". I am very grateful for the biographical notes on Mr. Davis which will be most useful when we come to compile the catalogue.

Yours sincerely,

Mrs. Faddy Bowling

Paddy Bowling

Mrs. Edith G. Halpert, The Downtown Gallery, 32 East 51 Street, New York 22, U.S.A. enerchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a respectable search whether an artist or archaest is living, it can be assumed that the information up y be published 60 years after the date of sale.

one of your young men dogs me a line giving he the dineusins ? -> 35" w. X 43"h. Enjoyed my norming chet with you and I have Taken pleasure in chowing the You Webet Show programe To with variable,

Charlete (aces

June 10, 1963

Mrs. Leslie Judd Ahlander 2119 Leroy Place NV Washington 3, D. C.

Deur Mes. Ahlanders

It was so nice to hear from you. Of course I will be very glad to cooperate in connection with the O'Keeffe article you are preparing for Realm.

If you will call me when you arrive in New York we can set a specific date for Wednesday or Thursday whichever is more convenient for you. I usually am down at the gallery about 10:30 AM.

We have a complete photographic record of O'Keeffe's work and in addition to the two paintings you specify you may select whatever else you find of interest to you. We will also check through our records to ascertain where color plates had been used - after you make your choice - as on many occasions the publisher is most cooperative in lending the actual plates or the transparencies.

While we have no chotographs of O'Keeffe, her secretary in New York has quite a collection and we can communicate with her during your visit. I look forward to seeing you.

Sincerely,

FOH:1k

June 4, 1963

Mr. Lloyd Goff 18 Rue de la Beamme Antibes a/m, France

Dear Lloyd Goff:

How fortunate you are to get yourself settled so quickly and so well - and so far away from the hectic tempo of New York.

I was delighted to hear about the Gilberts and more so with the knowledge that I can anticipate their return to this country. It is too bad that they will not be in Connecticut during my vacation as they always help make it much more pleasant. I am planning to leave for the summer on June 28th and this fact makes the last weeks in the mallery more bearable after a very, very difficult season.

I communicated with several friends in the field and seem to be getting exactly newhere with the Santos in your collection. Obviously there is insufficient material for an "important" exhibition and since we have had two folk art shows this year, even a combination would be out of the question. The person I had in mind was. I am sorry to say. insufficiently impressed with the material illustrated as he has been collecting very rare examples slowly over a long period of time. Thus I have to declare defeat in this connection but if I get some brilliant idea during the latter part of the summer I will write to you again about another idea I had which was to show this material either in California or in Texas. I have a commitment in Santa Barbara early in August and will see what can be done in that locale or in L.A. which I plan to visit as well. In any event you will hear from me when I have favorable news.

Meanwhile I hope you and Fritz Peters will have a wonderful time in Antibes and will pick up a few bargains in Picassos. Have fun and best regards.

Sincerely.

EGH :1k

respectively are responsible for obtaining written permission run both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or upchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

joan crystal louisiana gallery

3312 Louisiana

Houston 6, Texas

Jackson 8-1281

June 19, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51 Street N. Y. N. Y.

Dear Mrs. Halpert

It was very good of you to give us your time last week. The idea of a group show from your gallery is most attractive - and I would definitely like to pursue the notion further.

I will be in New York City in the winter and I look forward to talking with you then.

Sincerely,

Jan L. Chystal

June 18, 1963

Miss Helen Heninger Cump's 250 Post Street San Francisco, California

Dear Relen:

Believe it or not the exhibition is r ady for Budworth and I am sure that you will be delighted with the selection. Actually this is a perfect time of the year for an out of town show as we can spare all our cream in view of the fact that we plan to close either in July and August or just the latter month. If this exhibition doesn't knock San Francisco for a loop I will go in for Pop Art (God forbid). Incidentally the current issue of Art Forms supplied some excellent advance publicity in pointing up the fact that Dove had such a tremendous influence on the current generation of painters as well as earlier in his career. I sent you whatever I could spare in the way of publicity meterial for reference and I am sure that it will be alright to quote Al red Barr as he gave as permission to do so previously and his statement is now doubly in public domain. In any event have fun with the show and let me hear from you.

At the moment I am so utterly exhausted that I can't even make adjustment plans about my trip to the best Coast. I am leaving for Connecticut at the end of this month and after ten days or so of weeding and reading outdoors I expect to get back to human functioning again and will write you in greater detail about my program in California. Meanwhile my best regards and good luck with the exhibition. Please save duplicate clips for me as we are always interested in the response in other areas.

Best regards.

Sincerely,

EGHalk

June 3, 1963

Mr. Donald Aggleston The Chase Manhattan Bank Rockefeller Center, New York

Dear Mr. Eggleston:

I am writing once again to ascertain whether you have had any word from the Bank of Broadway in Melrose Park, Illinois, regarding the draft you were good enough to bring to me for signature.

Won't you please let me know?

Sincerely,

EGH:lk

June 6, 1963

The Dallas Museum for Contemporary Arts 3415 Gedar Springs Road Dallas, Texas

Gentlemen:

We have today received a large white envelope $(9\frac{1}{2}x12\frac{1}{2}")$ from your organization from which the insert was missing. We would appreciate if you check your mailings and send us the missing material.

Sincerely yours,

Lottie Kreissman, Secretary

Abby Aldrick Rockefeller Folk Art Collection

Williamsburg, Virginia

4 June 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

1, 25 KG. ..

I was most interested in your proposal for a pictorial file of American folk art. The reason for my asking for a photograph of Mr. and Mrs. Wolfersberger was that we are beginning research on the materials added to the collection since 1957, and in doing so are trying to develop check lists of materials ascribed to artists whose names or styles are known. I would like, sometime, to go through your sold books to see if we could add a number of subjects to these lists. We have seven paintings in the collection similar in style to that shown in the Wolfersberger portrait, and it would be very helpful if we had the titles and present owners of other paintings of this kind. The problem in relation to the materials sometimes attributed to Samuel Stettinius is that he is supposed to have died in 1815 and a number of the paintings are dated as late as 1828.

and was intrigued by her. I have the photograph but any further information that you have concerning her would be helpful. The manner looks somewhat like Erastus Field's, though somewhat more finished and elegant — and there are several artists working in New York at that period whose work it might be — not least among them, J. Bradley.

I know that the history of your experiences in handling American folk art will be a valued addition to the contemporary history of the rebirth of interest in American folk art.

I think you know without my saying so that we would be very pleased to have you came here to check your records. I am sure that it would help me as well as you. I am trying to establish a new numbering system for early materials sold by you and others to more exactly pinpoint the year in which they were added to the collection.

June 3, 1963

Mr. Carl Eigrosser, Curater of Prints & Drawings Philadelphia lineous of Art Philadelphia 30, Pas Dear Mr. Rigrossers

Some time ago I sent you a number of Marin stchings, 14 to be exact plus one photograph of an etchinge I believe you were going to include them as material for a booke

You are perfectly velsame to keep them longer if it is

Bescharty. Another reason for my writing is to theuire as to your whereabouts. You are a perfect stranger in The Downtown Callery I really miss not seeing you.

> The Best tofon -Sincerely Yours

> > John Marin, Jr.

June 10, 1963

Bookkeeper W.S. Budworth & Son, Inc. 424 West 52nd Street New York 19, N. Y.

Dear Sirt

Recause of the unusual arrangement made by Randolph Macon Women's College we are in an utter state of confusion.

I recall signing a check for \$94.50 to replace one that had been held up or mislaid. Now I find the latter. Would you therefore be good enough to let me know whether the second check for \$94.50 had reached you. This was for our share in the shipment going to Winston-Salem.

I now find another charge for the return shipment. We had no such arrangement with the institution and I am writing to them about it before making the return payment.

Thank you for your patience.

Sincerely,

FOH-12

June 10, 1963

Dr. Mary F. Williams, Chairman Department of Art Randolph Macon Woman's College Lynchburg, Virginia

Dear ir. Williams:

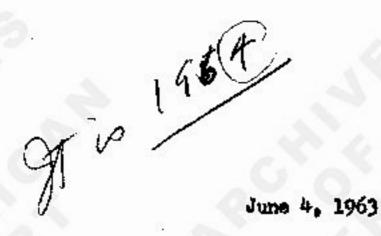
Thank you for your letter. I was out of town and my answer therefore is somewhat delayed.

The Demuth painting is being shipped to you today and I hope that you and your donor will be pleased with it. No doubt you will realize that the price on it is incredibly low but it is a painting I have held for a long time with no intention of selling it and bought it years ago when the prices were not in the current scale. I, too, am staying in town at my job through June 28th but my new Associate and John Marin will remain through the month of July and will be here to accept any shipment in the event that you fail in the project and wish to return the picture.

I hope you have a very pleasant vacation. My best regards.

Sincers'y,

EOH:1k



Miss Kathryn E. Gamble, Director The Montclair Art Museum South Mountain and Bloomfield Avenues Montclair, New Jersey

Dear Miss Camble:

A few days ago John Marin, Jr. referred your letter of April 6th to me which he inadvertently mislaid.

As we are working collectively on our 1964 schedule I would like to ascertain whether your plans for the Marin show are actually for 1965 or during the Tercentenary celebrations in 1964. Won't you please let me know so that we can discuss this in detail.

Sincerely,

RGH:1k

Cocktails Wednesday, June 19 Lix to Eight

EASTERN GREYHOUND LINES

Division of The Greybound Corporation 1400 West Third Street · Cleveland 1, Ohio

June 3, 1963

Miss Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Halpert:

This is to acknowledge your letter of May 10, 1963, which was directed to our New York City office, wherein you advise us of a delay you experienced in receiving a package which had been forwarded from Boston, Massachusetts.

Package express is not guaranteed to arrive at its destination for any particular time or occasion. Greybound makes every effort to provide on-time arrival of express packages; however, through human error, delays will occasionally occur. Considering the thousands of packages which we transport daily, Greybound maintains a very good record of on-time arrival. We realize that this is little consolation to a patron who does experience a delay.

We certainly hope that you will not judge Greybound too harshly as a result of this unfortunate incident, but will continue to honor us with your patronage.

Very truly yours,

C. J. Bronston

Vice President - Transportation

6 June 63.

Edith dearest: O Joy! Soon we'll be seeing you again! And thank you for the fine latter of two weeks ago.

Time zooms in on us now: farewell parties, work, packing, writing to illiterate auto dealers in America about a car, and a thousand other niggling details.

I've reached page 500 in my novel, but will flounder now until I get to the little beach house in Corsica, June 29.

We've seen the Rattners a few times at the Coupole (Abe did a portrait sketch of me, drawing it on the paper tablecloth at the Couple; I had it glassed and matted and it looks splendid.) But really, that Esther is such a creep, drives everyone mad. She's the only American who can buy things wholesale in Paris; even the French can't manage that. But Abe keeps working on and on and is producing staggering work, believe me.

Ad Rinhardt is due in town, I think he has his show next week at Iris Cler gallery. Iris is a firecracker dealer with a chic gallery on the Right Bank; she tends towards the sensational——her last show we featured a single painting, the work of a fag painter, a male nude forty feet long. As a result she always gets outrageous publicity; she seems to alternate her exhibits between straight series artists and gimmickers and Happenings.

Generally speaking, and with the notable exception of three or four dealers, the Paris dealers are a tough, coldblooded lot. Their motto: screw the artist.

Holly's splendid scholastic record here seems to be falling apart these days——obviously the news of our return has unsettled her; she had tough, eight—hour exams coming up next week, poor child, and though we've told her not to worry and that it doesn't matter, she still frets, as do all the French whenn it comes to school matters. Her adjudtment at Rumsey Hall (and thank you for the letter, the character reference; it was perfect), will be considerable, but after a few weeks I'm sure she'll be off to the races.

Meanwhile Virginia is busy ripping out the Dior, Givenchy and Balenciaga labels from her dresses, so that she can slither through US customs. She hopes.

We have so very much to tell you. Can't wait. We're going to head straight for Bridgewater when we hit New York, but we'll call you tout de suite, from home.

fuly 1--August 8, we are at Chez Fiocconi, Val Agnella, rue de Bastia, ILE ROUSEE, CORSICA.

After that until we sail September 1st, we will be in Italy, but not certain yet if it will be at Amalfi or Positanno. Depends on reservations. We all send lovelovelove:

searchers are responsible for obtaining written permissions on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information are be published 60 years after the date of sale.

Y. Y.

June 17, 1963

Trudgapias

W.S. Budworth & Son Inc. 424 West 52nd Street New York. New York

Centlewen:

Because there have been so many damages insurred in connection with works of art sent to exhibitions in various museums throughout the country and so many claims had to be made. We are now in a state of atter confusion.

We received a copy of a letter addressed to your firm by the blodgett Pocking and Storage Company and subsequently your check for 135.00 Mated May 27th was received by us with a slip to the affect that it referred to Grand Mapids Art Collery claim settlement. Mould you be good enough to let us know whether the subpress went to two exhibitions as there is correspondence in our files which refers to the City int Tuseum of St. Louis and Grand Mapids Art Callery with a claim of 360.00.

I would be very ereteful if you would straighten us out in this matter as the figures do not correspond.

Sincerely.

TGHILK CC/Blodgett Packing & Storing Co. or to publishing information registing sales transactions, earthers are responsible for obtaining written permission on both artist and parchaser involved. If it cannot be ablished after a reasonable search whether an artist or chaser is living, it can be search whether an artist or these is living, it can be searched that the information y be published 60 years after the date of sale.

Prior to publishing information regarding sales transaction percent are responsible for obtaining written percession both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is hiving, it can be assumed that the information may be published 60 years after the date of sale.

RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
ROBERT B. GLUCKMAN
RONALD GREENBERG

NEW YORK 22, N. Y.

June 5, 1963

Mrs. Edith G. Halpert Downtown Gallery, Inc. 32 East 51st Street New York, New York

Dear Edith:

I received a telephone call from Mr. Ragovin yesterday. He is still requesting the additional information about which I wrote to you on May 16th.

I explained that you were completely fed up with all of the difficulties that had been interposed and did not see any point in attempting to collate and furnish additional data. I also told him that we had notified the Corcoran of our difficulties.

He urged that we furnish the additional data. He emphasized the importance to them of knowing how much less than 50% the value of the paintings given by the corporation represent of the total corporate assets. He said our prior statement that they were worth less than 50% was not sufficient.

I pointed out to him that the valuation in more precise percentage terms is difficult. It not only involves arguable values as to paintings, but also arguable value as to the Downtown Gallery, Inc., including its good will. A ruling given by the Government does not protect you if when the examining agent later reviews the transaction he determines that the facts which you presented to the Government and on which they base the ruling were not correct. Hence, if we try to specify more precise percentages of value, we will be running the risk that the examining agent later may dispute this and then the ruling would not protect you and you would be exposed to the risk of very substantial tax.

He again emphasized that he wanted us to state the important business reasons for the gift. I pointed out that the prime motivation and effect of the gift is charitable, not business purpose. Here again, we do not want to

CHAS. A. BAUER PERKINS ROAD - WOODBRIDGE NEW HAVEN 15, CONNECTICUT

June 4, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

This is in response to your letter of May 24. Thank you for writing about Lucie's uncertainty, which has amused me.

I am certain that she doesn't really want the O'Keeffe painting, although it attracts her greatly.

She has a great affinity for much of the work of the Stieglitz group, and I expect her to acquire one soon. Obviously, she will be in to see you in this quest. I don't think she will be a pest as she really is most considerate for her age and can be entertaining at moments.

It was nice to have the opportunity to introduce Lucie to you.

Sixperely yours,

Chas. A. Bauer

Prior to publishing information regarding sales transactions, rescarciners are responsible for obtaining written permission from both artist and purchaser involved. If it carnot be established after a renountable search whether an artist or purchaser is living, it can be assumed that the information

Yale University Library

New Haven Connecticut

James T. Babb University Librarian

Donald C. Gallup, Curator Collection of American Literature

7 June 1963

Dear Mrs. Halpert:

Many thanks for your letter. Certainly we shall be glad to let you have copies of any catalogues of which we have duplicates for exchange, although as I remember it, these were generally catalogues of Stieglitz collection exhibitions and various museums.

There is only one bound collection - not absolutely complete - of the 291 catalogues, which Miss Offeeffe, and we, regard as close to priceless. I am afraid that we should have to consider this as coming under our solemn agreement with her not to lend material from the Archive for a period of 25 years, but possibly it could be photocopied for you in some way. Possibly you could come up to New Haven, see what we have and what you need, and then we could proceed from there? I expect to be here during most of July and August and we should be delighted to have you see the Stieglitz Archive and the Library.

With best wishes,

Yours sincerely,

chanced and

Donald Gallup.

Mrs. Edith G. Halpert Director, The Downtown Gallery 32 East 51 Street New York 22, N. Y. June 18, 1963

Mr. Marren M. Robbins, Director Center for Cross-Cultural Communication 530 Sixth Street S.E. Capitol Will Washington 3, D. C.

Pear Warren:

As you probably know I have recalled my collection from the State Department as the insurance has expired and there seems to be no one prepared to undertake this expense.

Also, I am looking forward to the end of this month when I leave New York for Connecticut. I hope that you will come to see me there. Do let me hear from you. Best regards.

Sincerely,

WH:1k



June 4, 1963

Mrs. Edith Gregor Halpert The Downtown Callery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

I have finally made the move and em firmly entrenched. I am at least holding on grimly. There is a great deal to be done here in every possible aspect of museum activities. I am enjoying it however, and I am particularly grateful for the enormous interest shown in our efforts by the community in general.

I am writing you to ask whether copies of the booklet for Prospective AFA Collectors, written by John Baur and illustrated by Saul Steinberg are still available. As I remember it, they were for sale at your downstairs reception desk. Would they be available in large quantities? If so, would there be any quantity discount? I would at this time very much appreciate two copies with your bill.

With best personal regards.

Sincerely yours,

Gudmund Vigtel Head of the Museum

Ott-14-

*//

Hein in Polis

men she will also und me copy

Withelmus B. Bryan, Director

TLANTA ART ASSOCIATION . 1280 Peachtree Street, N. E. . Atlanta 9, Georgia

there is not any large amount.